DOCUMENT RESUME

ED 051 233 TE 002 450

AUTHOR	Donelson, Kenneth, Ed.
TITLE	Films and the English Class.
INSTITUTION	Arizona State Univ., Tempe.
PUB DATE	Feb 71
NOTE	110p.
AVAILABLE FROM	Ken Donelson, Arizona English Bulletin, English Department, Arizona State University, Tempe, Arizona 85281 ($1.25)
JOURNAL CIT	Arizona English Bulletin, v13 n2 p1-106 Feb 1971
EDRS PRICE	EDRS Price MF-$0.65 HC-$6.58
DESCRIPTORS	*Audiovisual Aids, *English Instruction, *Films, *Instructional Aids

ABSTRACT

The importance of film in the English classroom and its vitality in the English curriculum are discussed. Articles that comprise this issue of the bulletin are: The Trouble with Film Teaching by James E. Cutts; "You Ain't Heard Nothin' Yet" or Send Your Students to the Flicks Tonight by Bob Haskett; It's the Reel Thing: The Verite of Cinema Is That It Does Belong in the Classroom by Neil W. Elverson; A Visual and Auditory Composition by Henry Pilote; Using "Magic Moments" Films in Elementary School by Carolyn Onstott, Lynne Newcomb, and Klaire Pirtle; Science Fiction, Movies, and Freshman English: All for One, and One for All by Edward E. Waldron; Film Study for the Very Young by Richard Mechling; S.W.I.F.T. Organizes; Organizing a Film Study Association by Edward J. Cryer; The Silent Movie--Untapped Potential for the Classroom by Brother Bonaventure J. Neidlinger; Go Underground! by James Quick; Film and the English Class by Charles P. Kendall; The Film Was Very Fun-damental by Mildred M. Jeranko; What Films Are Worth Seeing? What Books about Film Are Worth Reading? by Kenneth L. Donelson; and Cyrano Pointed the Way: A Brief Retrospective Journey Through the 60's by Leo Hartke and Millan Freeman. (DB)

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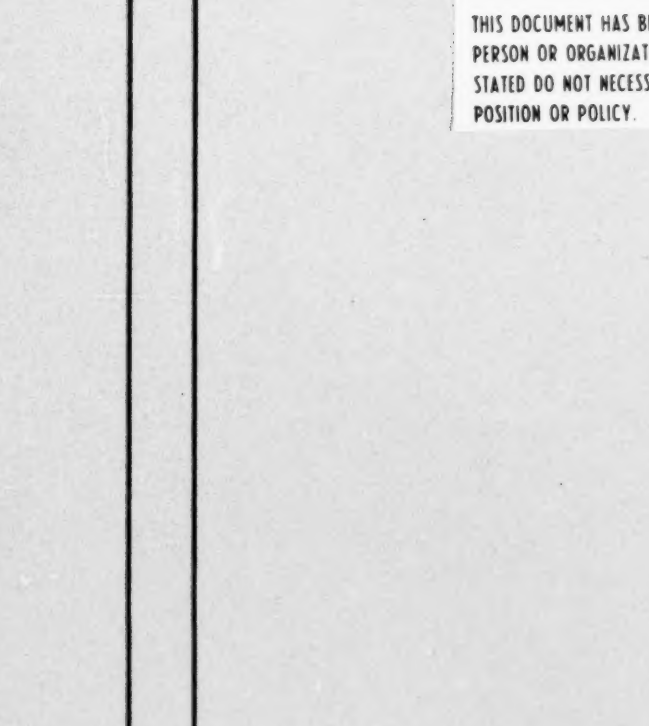

bulletin

FILMS AND THE ENGLISH CLASS

Volume 13 - - - Number 2

February 1971

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The BULLETIN is published three times a year, in October, February, and April. It is supported by the English section of the Arizona College Association, and supported and subsidized by the Arizona English Teachers Association, Northern Arizona University, the University of Arizona, and Arizona State University. Membership in the Arizona English Teachers Association (including subscription to the BULLETIN) is $4.00 a year (a three year membership is available for $10.00). Send applications for membership to

Mrs. Coleen Goodwin, Treasurer, AETA
Central High School
4525 N. Central Avenue
Phoenix, Arizona 85012

Make checks payable to the AETA and include both school and home addresses and zip codes.

Subscriptions to the BULLETIN are $3.00 for the three issues. Individual issues may be purchased for $1.25. For subscriptions or individual copies, send a check payable to ARIZONA ENGLISH BULLETIN to

Ken Donelson, Editor, ARIZONA ENGLISH BULLETIN
LL 639, English Department
Arizona State University
Tempe, Arizona 85281

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1. Ordinarily, papers should be no longer than 10-15 typed, double spaced pages.
2. Writers who wish to submit brief notes should consider submitting them as paragraphs for the Shoptalk section.
3. Avoid footnotes, unless absolutely necessary. If vital, list consecutively at the end of the article.
4. The BULLETIN serves all teachers of English, but its primary allegiance is to the National Council of Teachers of English, not the Modern Language Association.
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Subjects for the 1970-1971 Issues: October (Professionalism and the English Teacher); February (Southwestern Literature and Culture in the English Classroom); and April (Films and the English Class).

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ARIZONA ENGLISH BULLETIN

Winter 1970-1971 - - - - - FILMS AND THE ENGLISH CLASS

Contents

The Trouble with Film Teaching
James E. Cutts, Clayton Valley High School, Concord, California 1
"You Ain't Heard Nothin' Yet" or Send Your Students to the Flicks Tonight
Bob Haskett, Tucson High School 5
It's the Reel Thing: The Verite of Cinema Is That It Does Belong in the Classroom
Neil W. Elverson, Chester F.Awalt High School, Mountain View, California. . 9
A Visual and Auditory Composition
Henry Pilote, Santa Rita High School, Tucson. 12
Using "Magic Moments" Films in Elementary School
Carolyn Onstott, Lynne Newcomb, Klaire Pirtle, Los Ninos Elementary School, Sunnyside School District, Tucson 16
Science Fiction, Movies, and Freshman English: All for One, and One for All
Edward E. Waldron, on leave from Northern Arizona University. 18
Film Study for the Very Young
Richard Mechling, The Palm Valley School, Palm Springs, California. 24
S.W.I.F.T. Organizes. 28
Organizing a Film Study Association
Edward J. Cryer, Westbury High School, Westbury, Long Island, New York. . . 30
The Silent Movie--Untapped Potential for the Classroom
Brother Bonaventure J. Neidlinger, St. John's Indian School, Laveen 33
Go Underground!
James Quick, Arizona State University 35
Films and the English Class
Charles P. Kendall, Arizona Western College, Yuma 39
The Film Was Very Fun-damental
Mildred M. Jeranko, Cortez High School, Glendale. 43
What Films Are Worth Seeing? What Books about Film Are Worth Reading?
Kenneth L. Donelson, Arizona State University 44
Cyrano Pointed the Way: A Brief Retrospective Journey Through the '60's
Leo Hartke, on leave from Pueblo High School, Tucson
Millan Freeman, Pima College, Tucson. 55
If You Think Film Teaching Is New 60
The High Cost of Feature-Length Film Rentals: One Suggestion. 64
Film Periodicals: A Short List. 68
Current Reading 70
Shoptalk. 95
Directory of Film Distributors. 102

Preface to FILMS AND THE ENGLISH CLASS

"The main objective for film study programs should be to explore with youth the various alternative modes of expression made available through improved technology. These extended resources for human awareness and a rapid turnover of knowledge have combined with other human developments to generate what might be called a gap between the content of the mind and the abiiity of the tongue. Young people should become increasingly sensitive to the inadequacies of speech and the limitations of print. This may sound as if it would be an easy task--for most teachers, it will be very difficult. Their primary skills in communicating have been in speech and print to the degree that it is difficult for them to recognize that there is any other way to communicate. This prejudice is not overcome quickly--for some--never. Print and speech limitations need to be recognized and multi-media and multi-sensual expression modes discovered and used by teachers that want to consider themselves media teachers." (Letter from Ron Curtis, Southwest Iowa Learning Resources Center, Red Oak, Iowa, to the editor of this journal.)

"The English Department of a modern high school has responsibilities far beyond those of providing a student with language skills which will enable him to earn a living. English teachers must also equip students to cope with the barrage of words and visual images which inundate us daily via movies, television, billboards and publications of all sorts. This is the world in which the student lives, the world which intrigues and fascinates him. The mass media will turn out to be a benefit to the student only if he is trained to be discriminating and only if he develops standards by which to sort the accurate report from the distorted view of the real world. As in other areas, technology can be our servant or our master. We can decide the outcome, but we dare not ignore the media which are affecting our young people so powerfully today. English teachers are also discovering that bringing the media into the classroom serves the same ends that the fine literature program has always served: films open up to the student the humanistic questions of relationships, identity, goals, meaning, purpose. He comes to feel close to other people and at ease with himself and is able to verbalize, write about his experiences or perhaps communicate in film language. Finally, unless the teacher is willing to learn the language of the student, which is largely the language of the media, he is cut off from some of today's young people. Using film is a proven success in enabling the teacher to bridge the generation gap, penetrate the youth world and join with the student in a search for new insight and understanding about problems concerning us all." (From "Mass Media: A Study of Communications--Film, Television, Publications," a proposed course at Palm Springs High School, Palm Springs, California, written by Mrs. Frances Aleshire.)

Films in the English class are here to stay. The question today may be "How can we get more films for our students?" or "What is the best approach for teaching film in my class?" but it is less common to hear "How can I justify using films in the English class?" Short films like "Glass" or "Why Man Creates" or "Help! My Snowman's Burning Down" or "Two Men and a Wardrobe" or "Ares Contra Atlas" or "Pas de Deux" or "Pigs" or feature films like LONELY ARE THE BRAVE or THE 400 BLOWS or ON THE WATERFRONT or THE LONELINESS OF THE LONG DISTANCE RUNNER or RIDE THE HIGH COUNTRY or SINGIN' IN THE RAIN are their own justifications. Films deserve a place in the English class, partly because they are distinct art forms (an American-invented art form) with much in common with literature, partly because they are very much a part of the Twentieth Century (the only century our students are living in right now), partly because they are a significant form of communication, for receiving and sending messages. This issue of the BULLETIN, with its many articles on many uses and phases of film, may suggest the importance of film in the English classroom and its vitality in the English curriculum.

THE TROUBLE WITH FILM TEACHING

James E. Cutts, Clayton Valley High School
Concord, California

This week I watched George Plimpton shoot it out with John Wayne in RIO LOBOS, I received a notice of an extension class at U. C. Berkeley entitled "Total Cinema: Intensive Film Workshop" which asked "What is film? How is it made? Where has it been? Where is it going?" I revelled in a late showing of LIVES OF THE BENGAL LANCERS, and I'm currently viewing THE WOODEN HORSE in my film classes. All of this emphasizes the trouble with film teaching: it's too much. If the teacher decides he's going to do a conscientious job of teaching about film, he has to decide how much he's going to cover. The film as a history, as a science, as an art, as a medium...the film is in, and in big right now. And yet the industry has never been in worse shape or better shape. We could paraphrase Dickens in TALE OF TWO CITIES about the dichotomies of the world he's dealing with, and it would be a fair picture of the film world today. MGM has sold off much of its treasure; the rest of the major studios are in the worst depression in Hollywood's sixty-year history. This in spite of the fact that Richard and Liz get three million dollars for starring jointly in a movie, and THE SOUND OF MUSIC has made over eighty million dollars for its owners since its premier. It would seem that everyone is vitally interested in the film world. NBC and ABC are giving over prime time to show how movies are made with such shows as THE MAKING OF BUTCH CASSIDY AND THE SUNDANCE KID, and PLIMPTON! SHOOT OUT AT RIO LOBOS. One would think that all a teacher had to do was open the doors and everyone would flock in to sit at his knee and learn hungrily. That's the trouble with film teaching: there is so much to cover you can't begin to do justice to all of it.

We've been making films since 1895, this gives us a history to study. What happens whenever you set up a history study for high school students today? They groan, "Why do we have to study about these old, long-gone people, places and events?" I've collected a fair thesaurus of stories about the development of the film industry in the United States, but they have to be put into a context that the students will accept before an idea of history will evolve from them. There are a few good books on the subject, but they are all dated, many out of print, and none of them inexpensive. Besides, the students could learn more about it from seeing well-chosen, representative films from the various epochs of filmdom's history, if a movie buff will give an explanation of what they represent as they are shown. Ideally, we would have retrospectives of all the great eras: early silent documentaries, then melodramas, then comedies, then extravaganzas; next early sound-silent films, sound films, musicals, etc. etc. But that would take up all the time you have.

How about a technological history of the movies? We would start with the process of capturing light on emulsion and work up to 70mm superfast film and include the newest Bell and Howell outfit for sound home movies for less than a hundred dollars. We could make this a class in electronics and photography in order to best understand the evolution that has taken place since Edison pulled his film through a "camera." At least a dissertation on the thirty year life span of the cellulose-nitrate film and what it means to us today is absolutely necessary. Programs of re-printing whatever of the old classics are still available should be explained to everyone interested in the film phenomenon. We'd have to study how sophisticated the electronic world of sound reproduction

has become in connection with film-making. And, of course, everyone enjoys learning tricks of the illusory trade. I've never known a student who didn't delight in finding out how the arrow hit the cavalryman right between the eyes without killing the actor playing his part. It opens a whole new world of critical awareness to the student to realize how much he doesn't see with his eyes when the experts are weaving their spells. It gives him a new hero to admire when he discovers the skill and timing it takes to do the real forty-foot fall or the knock-down-drag-out fight. And then we'd discover that all our time was used up.

All right, let's study movies from the direction of great personalities in the industry. Start with Bronco Billy and Bill Hart, cover D. W. Griffith, Mary Pickford, Douglas Fairbanks, the Barrymores, Cecil B. DeMille, Keaton, Chaplin, Mayer, Selznick...but these are all names from the old silent pictures, and only a few, at that. These old-timers are important for laying down the ground work for the better-known names of today. Who do you include and exclude from the study? Remembering that high school seniors this year were born in 1952, what isn't old-fashioned to them? They know Alfred Hitchcock, maybe Stanley Kubrick, and probably a dozen actors and actresses, but not many more. The era of the big name star is gone. Remember, we've just named a few people here. How about contributions made to the developing industry? What movies, what roles, what color enhanced the medium? Only think about your favorite movie star when you were in high school, and it will give you an idea of how exciting and enthralling it would be to spend a semester just developing a unit on personalities and their accomplishments in movies. But it would take all the time you had.

How about studying the film as an art form? Edith Hamilton said, "Art is the selection of the significant." Is any medium more selective than this we're addressing? Start off by having your students hold their arms out full length in front of them and form their forefingers and thumbs into a rectangle at that distance, and then inform them that this is the limitation of the movie lens. With this limitation, how do you create the illusion of a major battle in any war, or a baronial castle in medieval Europe, or an endless herd of cattle, or a realistic classroom? You force them to be selective, since it won't all fit in. Certainly, screen films to show that it can be done, but try to show them that it can be done well, too. The best way to drive home an appreciation of the skill that has been developed is to have them make their own movies. What a fantastically effective device this is for some students. It can motivate them to organize and prepare as they have never done before. It teaches revision and editing that is painful to watch but immediately valuable. It teaches them criticism that can be awful to endure. It makes them deal with the old basics, such as, "What is beauty (ful)?" "What is honest?" "What is true?" They love it and hate it. They discover that the whole process is hard work and takes a lot more time than you'll have.

Now, to whatever attitude you develop for organizing the course, add the elements of the class. The counselors put students in it that won't succeed anywhere else, because "everybody likes movies." Kids that cut-up will do so just as much in a film class as they are allowed to anywhere else. The magic medium won't change that. In paradise they show movies, have polite, intelligent discussions, and diligently, honorably make movies in small groups on their own, but not at Clayton Valley High School. Some do, but not all of them. Three kinds of students become apparent: a few who are sincerely interested, the many who want an easy class, and few, we hope, who were put on us in desperation. Other

problems come from the nature of the school as we know it. The classroom can't compete with the commercial theater. We have hard seats and don't sell popcorn and there is no necking in the balcony. You can't fit a hundred and ten minute film into two fifty minute periods, so any feature length film is split into at least two different days. That leaves two or three days for other-than film viewing, if you just use features. You can use the shorter films that are normally used by the school district, but the kids have already seen most of these several times. Thus a film class is expensive. If you're going to make films, it's even more so. Use inexpensive material: second hand cameras, 8mm film (I get out-dated film for nearly half price), donated projectors, supplies and equipment. Making the films is a study in self-confidence and patience for the teacher. He must learn to accept the fact that every neophyte has to at least try to film while walking with the camera up to his eye, and then he tries filming with the camera held upside down. Few beginners want to take the time to do much preparation for filming. Know before you start that one-tenth of all the film you expose will come back totally blank: either over- or under-exposed. Or you structure the film-making experience so tightly that no one wants to get involved, and that defeats your purpose. Try splitting the class into groups of five or six and make a camera and fifty feet of film available to them with some kind of parochial film festival at the end of the term. That gets to some of them. Grades motivate others. The novelty will appeal to a few more, but you'll still end up with some students in every class who just want to sit and do little else. They won't all be ready to film at the same time, and most won't want to be restricted to the classroom, so you're faced with the prospect of a half dozen groups of students splitting off to the four winds. It's a supervisorial nightmare. But sometimes you get a genuine, bonafide gem of a movie from all of this. Sometimes even several. At least everyone learns a new respect for the movie process, as a result, and some students find a whole new motivation and outlet in life.

We didn't even mention television so far, and how can you discuss film without including T. V.? The impact of T. V. on the film industry is great, to put it mildly. Most of the exposure to films students have is via the tube. They come to film class with a basic knowledge of the phenomenon. The teacher has to foster that and capitalize on it. If a video tape recorder is available, this makes all commercial T. V. offerings potential lesson plans. In addition to that, what better practical examples of brief, meaningful films can be found than the twenty-to-sixty second films that sell things incessantly on the air. Some of these are beautifully done.

The film medium is a study in itself. How do films get made and where and by whom? We get in a field trip to Hollywood every summer, but we're luckier than most. The teacher has to dig out information from all other media to fill out a study of this one. How much does it cost to make a movie? How are they distributed? What do you do to rent a film? What's a producer? A director? An editor? How do you get into movies? How does a sound stage work? What is the impact of the visual medium on our world? On our lives? Who is Marshall McLuhan? What responsibilities do movie makers have? Is the new permissiveness in movies good or bad? How about violence? What can the medium do? Will SESAME STREET replace school? Is Madison Avenue running our lives? All of these and a host of others come to mind. It would be possible to organize a class on film study without including the viewing of a single film.

Finally, there is the problem with innovation in the class or the curriculum. Do you do it because it's new and "modern" and in the mainstream, or do you

include films or a film class because they add to the education of the student? There are many who still feel that movies are for entertainment only and a waste of time in school. Even some of us still think of our circular lesson plans as a cop-out on the work of teaching. But, put in an educational context, who could ask for greater expertise, or skill in presenting our lessons than that which is culminated in the product of the professional film world? And how is the student to learn to appreciate and use this medium, if we don't teach him? Film teaching adds a dimension to the classroom that can help the student learn more and better and in a language he is better able to understand and be understood in, but not by itself. It still needs warmth, understanding, preparation, and love, just as any other good teaching does. Film teaching is exciting, rewarding and interesting, but good film teaching is challenging, demanding, hard work that refuses to be limited to the classroom or the normal teaching day.

"YOU AIN'T HEARD NOTHIN' YET" *
OR, SEND YOUR STUDENTS TO THE FLICKS TONIGHT

Bob Haskett, Tucson High School

Though the prophets of the Seventies lead us to believe that the cassette revolution is upon us and that selective television is about to become our major source of entertainment and enlightenment, those of us who make respectful pause at the speed of change (namely, we who teach) recognize that commercial TV as we know it now will be with us for many years. Since we all realize the fact that TV has but a few bright original moments, we should be well advised to make use of its material which if not original is at least intelligent. Obviously, the best material which TV gets from another source is film. Though much of that footage may be Grade C variety, lots of it can be useful to an English teacher; useful, in fact, despite its reduced size and the atrocious interruptions for advertisements caused by the very nature of the commercial television beast.

That bulk of material and its uses are the subjects of the following paragraphs, but before you rush "tskingly" away from or happily onward to the next lines, a few words of warning about these pages are necessary:

First let me point out that my approach to the use of TV and film may carry with it some ideas that will not please you. For example, I have a probably distorted belief that very little of a student's time can be wasted while watching the tube (there is a catch here but it isn't 22). Likewise, I am willing to accept (though I may scream about it from time to time) the medium of television as it is; thus, while not being exactly benevolent toward advertisers I give them their due for giving me the programmed material. Indeed, I am also willing to accept the limitations of TV as far as small screens and in my case black & white pictures (my students, of course, often brag to me about their color quality and I'm jealous on occasion). Naturally, all of these ideas are not things I am proud of myself for holding, but ultimately you must be realistic about it, right?

Now about the catch mentioned. No student can waste his time at the tube if... if what? If he has been (or more importantly IS) trained to use some critical sense and selectivity in viewing. But then that's what you're doing, aren't you? I mean you are suggesting he see HAMLET or the really good scifi film, INVASION OF THE BODY SNATCHERS (don't knock it...Jack Finney wrote it, and he's in the anthology with "Of Missing Persons" which isn't exactly trash), and if he has to watch some Saturday night horror creep between reels, let him check him out too. You do talk TV in class, don't you? You tell him what you saw and thought about it, don't you? I mean you do point out that on the way through the living room last night you noticed the kids watching GILLIGAN'S ISLAND and you groaned, didn't you? And you tell your students about those deleted scenes from the SunMonTuesWedThursFriSaturday nite at the flicks, don't you? And when you read that James Dickey poem in class, you point out that he is appearing with Dick Cavette or David Frost this week, don't you? After all, the kids are going to watch anyway, and they play roulette with the dial because they are only killing time, so put them on the scene. And so all right, you do look over the program listings in the paper, but they may not get or read the paper, and do you know

* Al Jolson in THE JAZZ SINGER (1927)

that one of the most important educational tools you can invest 15¢ in each week is TV GUIDE which you can use as an aid to type up a list of suggested programs from; I mean they don't take TV GUIDE! Besides, even if the kid sees something gross (and he will on many occasions) if you've got him looking, he'll know it's gross and probably even tell you so given half a chance, and next time maybe he'll change channels to watch FANFARE. You see, it's all the atmosphere. . .wouldn't you like your students to talk about the great NFL game he saw last weekend as well as to cue you in to the fact that there was lousy announcing (I apologize to ABC) but great camera work?

Yes, I am willing to accept all that advertising on TV (the fact that some of the best TV is seen during spot time is of little consequence here) as the price I must pay to see Michael Caine unravel THE IPCRESS FILE or Julie Christis say DARLING. Of course, the advertisers are stupid most of the time and have no concept of decency about timing their pleas, but, still and all, they do pay the bills and give me a front row center seat for Richard Burton in THE NIGHT OF THE IGUANA. And if I do have to suffer through a ladies' foundation garments spot (I do mean suffer) to see the late afternoon movie's OX-BOX INCIDENT, it is a terrible crime, but I did get to see Henry Fonda, didn't I? Yes, I know the ads break the train of thought, but if it's really a great film so what does it matter. . .the whole point still gets through. Besides if enough people watch and gripe, we'll get the admen yet.

So if we get James Stewart as Mr. Smith in Washington, and he's only five inches or even an inch tall. . .at least he's there. And even if we have to surf those ENDLESS SUMMER waves monochromatically, we still get some of the great camera effect. Anyway, the kids are watching in color with a friend. The point is clear: nothing in our daily teaching comes all that neatly packaged anyway (I'll admit it, and so will you, I bet.), so if TV has its flaws, they are no worse then our attendance or "school systemic" woes. And TV is free with no department funds to beg for or projectors to run (though I scold you who don't know how to run a motion picture projector).

OK those are the revolutionary ideas, and if you are still with me, we will now move on to the real substance of this discourse: Films on TV and the teacher of English (That's an impressive but deadly title thus it was avoided at the start.) Porbably the nicest thing about films on TV is that there are so many of them. Even in a rotten week it is hard not to find at least four or five quality films on the tube. Sandwiched in there with GODZILLA VERSUS THE CHIMP may be THE PAWNBROKER. The variety of a given week is amazing. Pity any teacher who is unable to find at least one or two telefilms which have some "relevance" to what has been done or is being done or will be done in the classroom. I'm just as angry as you are when I discover that the local station is playing GRAPES OF WRATH three months after we studied it, but at least it is there, and some of the students can and will remember and relate.

For all the woes of poor timing on TV films, no one can fairly say that on occasion the stations do not try. I call to your attention things you may have missed for not only your students but for yourself as well. On Public Television in the past year or so it has been possible to see films by such important and superb film names as Satyajit Ray (India), Roman Polanski (Poland), Peter Brook (Great Britain) and Fredrick Wiseman (USA). And if these names mean nothing to you, try associating some of the films they have made with them like PATHER PANCHALI, KNIFE IN THE WATER, THE WAR GAME and LORD OF THE FLIES, or HIGH SCHOOL. Wiseman's talent as a craftsman in the cinema verite style produced two moving and provocative evenings on what was then the NET in LAW AND ORDER and HOSPITAL.

But, you say, my students won't watch that "educational channel" or in a sadder case you don't receive the ed channel in your area. Well, the former complaint takes a bit of overcoming by you (a little peer group pressure helps. . .get one or two to watch and spread the word), but the latter is indeed a real problem. However, there is hope for you yet because it is the commercial networks who provide really tremendous potential for us anyway. During the past seasons ABC, NBC and CBS have paraded before us some of the finest products of the film industry. Listen to these titles just for an inkling of what has been offered: LILIES OF THE FIELD, KING RAT, DR. STRANGELOVE, MORGAN, THE SPY WHO CAME IN FROM THE COLD, HELP!, WAR AND PEACE, ELMER GANTRY, A PLACE IN THE SUN, OKLAHOMA, HUD, EXODUS, THE GREAT ESCAPE, and DEAD HEAT ON A MERRY-GO-ROUND. Films of all types for all tastes which are thought by many critics and fans alike to be among the very best ever made. Films with important and talented screen personalities like Poitier, Redgrave, Burton, Sellers, Newman, Neal, McQueen, Lancaster, Quinn, Taylor, Segal, Coburn, Bloom and Scott. Films by the greatest of the great directors of our time: Kubrick, Brooks, Preminger, Ritt, Zinneman, Lester, Stevens and a host of others; these men who have in the past five years become as important to the filmgoing public as any star ever was. The key item is not that these pictures are the best or that these actors are the most talented or these directors the box office winners of the decade; what is essential is that these films with their names and makers and the hundreds of brilliant technicians represented here were shown on commercial TV, easily accessible to your students and you and could have been or, sadly, were missed. And what is further to be noted is that because these films were not seen and ultimately written about and discussed, an important learning experience (and one which is basically painless but exciting) was bypassed. And the list was stupidly short by all counts.

OK, so the public TV service is providing you with great material and the networks are swamping you with it, what of those poor local stations struggling to make a few bucks? It is the small local outlet which perhaps fits in here best. Local TV programming is nearly always crammed with movie material. Much of it is without question horrendously bad; I mean how many John Wayne westerns does it take to get the idea. Still, these local film libraries contain some of the most important films ever made. Besides, you can nearly depend on the stations to run certain films at least twice a year. I can't recall a single year in the last ten when most or all of the following films failed to make an appearance or two on some local channel at some (often disagreeable but not too often) time: HIGH NOON, PATHS OF GLORY, LAURA, INHERIT THE WIND, ON THE BEACH, A FACE IN THE CROWD, DRACULA, and even CITIZEN KANE. Here again are represented some superb acting talents, excellent directors, and hundreds of writers and cameramen and technicians. Here are people who won Oscars for excellence or/and critical acclaim. And the local stations do something else. Somehow they escape the pure business level of TV and gorge us on occasion with several weeks of film festivals where they give us Bogart or Garbo or Tracy or Davis or Fields or Marx Brothers classics. That, fellow teacher, is an act not of crass commercialism but bordering on love.

By now you have reached one of two possible conclusions: This fool is a movie nut who can tell me nothing, or this fool is a movie nut who may be on to something. If the latter opinion is your's, hang on.

Let us assume that you are willing to aim your students in the general direction of the tube and suggest to them that they might view a movie or two. What then can you do to follow up this great (in itself) move? Herewith are some ideas which may work; others are sure to come to your mind as you go along. First: Follow up on your suggestion with an inquiry into student reactions. Hopefully, these reactions will gradually become a major part of the viewing habit. Indeed, the

students should soon reach a point where they overwhelm you with reactions long before you ask.
Second: Once the reactions start arriving, focus in on specifics. Find out exactly what turned the student on (or off) about what he saw. (Take note--sharpen your own film sense. Read some criticism, see list at end of article, and think about film. Become a resource person for the student. Point out specific things you saw and reacted about.)
Third: Guide the students toward reading about film. Encourage them to look for certain techniques in what they view.
Fourth: Get your students to write about films they see. Sneak it at them by having them keep a notebook record of films seen in and out of school. When you all see a film together for any reason at all, discuss it for its subject value but also for its <u>film value</u>. Added note: Many students who fail to see the humor in writing book reviews would leap at writing a film review.
Fifth: Encourage your students to make a film if they show any inclination in that direction. Be flexible; accept a film as credit for other required work (term papers, anyone!) Look at student efforts in class together. Help them to be good film critics and especially to be wise ones who <u>know</u> about the subject.

As you think back over what has been said here (indeed even as I think back myself)the mind will no doubt boggle at the thought of actually placing the students before the tube at night. The truth is, however, that many of them are there already; all we are doing is simply making use of that fact. I believe in the future of film; it is to me right now and will continue to be a major and essential communication device. If you can agree with me even in part, I invite you to put your students on to TV films. We have been of necessity dealing with the past. The films I have mentioned have been there to see and have gone. They have now become third run features even those in their youth. But the fact is that there are still hundreds of first run (for TV) films yet to be seen. Next year, for instance, the first of the James Bond films will be on view. What a great opportunity for the teacher who sees in such a character a tremendous literary heritage. In addition to these films of the past the studios have begun to make features especially for TV. Some of these have been excellent. One in fact was so successful on TV that it has been sent out on the theater round (MY SWEET CHARLIE with Patty Duke and Al Freeman, Jr.).

It is clear that in that terrible mediocrity of television something good does exist. Films on TV can be for all of us a teaching investment of negative cost and enormous return. Give them a try; your students will thank and reward you.

A FEW SUGGESTED REFERENCES FOR TEACHERS INTERESTED IN FILM STUDY
THE LIVELIEST ART--Knight
EXPLORING THE FILM--published by Pflaum
MOVIES ON TV--Scheuer
THE AMERICAN CINEMA--Sarris
CRITICISM: Keal, Simon, Crist, Schickel, Alpert, Kauffmann

IT'S THE REEL THING:
THE VERITE OF CINEMA IS THAT IT DOES BELONG IN THE CLASSROOM

Neil W. Elverson, Chester F. Awalt High School
Mountain View, California

Nearly halfway through my second year as a film teacher with my course now an integral part of the English curriculum, I still wonder sometimes how I did it. The only credential that I brought to the course aside from my English teacher background was that I am a film buff.

I have not accomplished success with the course because of connections or a movie background. It took hard work and long hours, many of these during the summer before the start of the course.

Much of the summer was spent perusing film catalogues and film books. Much of this was done completely on my own. A much easier way is to join the American Film Institute (AFI), 1815 H Street N. W., Washington, D. C. 20006, as an Education Member. They will furnish you with extensive lists of film distributors and film books which will get you started.

Budget Films, 4590 Santa Monica Boulevard, Los Angeles, Calif. 90029, has mostly only American films; however, they have enough good films for very reasonable prices that an initial semester film course could be built around them. The nine films from Budget Films would be: 39 STEPS (the original and a great movie) and NOTORIOUS, both $18.75 as a Hitchcock unit: STAGECOACH and HIGH NOON, both $18.75 as a Western unit; THE CAINE MUTINY ($24.50) and FROM HERE TO ETERNITY ($18.75) as a war unit; OPERATION MADBALL ($14.75) and NO TIME FOR SERGEANTS ($18.75) as a comedy unit; and ON THE WATERFRONT ($18.75) as an alienation unit. The only addition to these films would be CITIZEN KANE (a must for its film technique) available from Audio Film Center, Los Angeles and Dallas. All these rentals come to just over $200.00. Most film teachers, myself included, feel that a course should include some good foreign films; however, a point to remember is that their rental is usually higher. For example, Janus Films has an exclusive on Ingmar Bergman films which rent for $60.00 each.

Two other devices are open to those with limited film rental budgets. One is to be honest with the distributor and tell him how much money you have and ask him to help you select a program of films. Often he will be sympathetic and help, both aesthetically and economically. Second, work <u>with</u> your fellow teachers, not just English teachers, getting films that work for several classes. Last year I showed NOTHING BUT A MAN to my movie classes, the Minority Lit. English class, and U. S. History classes (over 700 students). Remember, administrators are always impressed with the cost per student for a film.

Until a few years ago, film textbooks were not available. Recently, George A. Pflaum, Publisher, 38 West Fifth Street, Dayton, Ohio 45402, put out the first text, EXPLORING THE FILM, complete with teacher supplement. This serves as an adequate text for film students. I bought 35 copies for my film course and keep them on reserve and give frequent reading assignments in them.

Two Pflaum publications which I found invaluable my first year were: WILLOWBROOK CINEMA STUDY PROJECT (a detailed outline of an actual high school film course) and SCREEN EXPERIENCE: AN APPROACH TO FILM with excellent

chapters on film direction, film styles, film programs, and lists and sources of films.

Film publications include magazines with CINEMA and SIGHT AND SOUND being examples of excellent ones; however, the essential one for the beginning film teacher is MEDIA AND METHODS, 134 N. 13th St., Philadelphia, Pennsylvania 19107. This unique magazine, the only one of its kind, is constantly abreast of what is new in education and writes about it as it happens, not after it happens. Film teachers will find a wealth of ideas in it. It has long been my "bible."

Several problems confront the English teacher turned film teacher. One is what types of films do I show? Should I show all feature films?--all short films?--a combination of the two? All the high schools in one of my neighboring school districts have film courses in which they show short films almost every day with written reactions immediately following and little discussion. I chose all feature films because I feel that plot and theme development can be better shown in the feature film, although I do approve of a course which intelligently mixes the two.

My school is on daily demand flexible scheduling so I can schedule films easier than most teachers in other schools; however, distributors are human beings and will listen to reason. If you explain that you can only show half the film one day and the second half the next day, they will let you have the film for the one day rate.

A second problem which arises is whether or not you want your film course to be an approved English course. Since my answer to this question was yes, I chose to make it a course in Film Analysis and Aesthetics. The students learned bit by bit from each film and more and more about film making and discussed each film in small groups the day after the showing. After the viewing and discussions, each student wrote a review of the film, starting the year with easier topics like the basic theme or the analysis of a single scene.

As the year progressed, the reviews became more complex--technical points were added and other movies were compared to the current one. The students were encouraged to vary their approach in each review; however, a thesis statement backed up with good examples was always required. Concurrent with the increasing complexity of the reviews was the compulsory reading of good critics like Pauline Kael, Stanley Kauffmann, Richard Schickel and Andrew Sarris.

The third and possibly biggest problem for many English teachers is: Should I look at a film course as an English teacher? I feel very strongly that you should not. Any good English teacher can apply the basic principles of sensitivity and creativity which are part of his or her person to film; however, the attitude of "let's compare Mike Nichols' film of CATCH-22 to Joseph Heller's book, one to one" is not only not film teaching, it is being artistically dishonest. Comparison of literary work and film is an integral tool of the English teacher but not the whole ball of wax.

Guest speakers liven up the course. You do not need connections to get guest speakers--the more you try on your own, the more connections you establish. One day during the summer I was planning the course, I was reading a food section of a newspaper thrown on my lawn each week. It briefly mentioned that the chef-of-the-week was the area representative for AFI. I looked him up in the phonebook, got an appointment with him, and discovered that his parents were film pioneers and that

he put on shows of old-time movies. He came and enthralled my students with early silent comedies and tales of the early days in the movie business.

Being close to Stanford University, I got in touch with the STANFORD DAILY film critic who sent my students copies of all his reviews for the whole year and then came to class and gave a great talk on Andrew Sarris and the "auteur" film theory.

About a year ago, an acquaintance in a college evening course told me that she was the aunt of Sheldan Renan. I obtained his phone number and now Sheldan and I are the best of friends. Sheldan is the author of AN INTRODUCTION TO THE AMERICAN UNDERGROUND FILM and Film Curator of the soon-to-open Film Archives, Art Museum of the University of California at Berkeley. Sheldan came last year after I showed YOJIMBO and gave a great talk on Akira Kurosawa and Japanese films. Just a few days ago he came and spoke on Orson Welles and CITIZEN KANE a day after the class had seen it.

If you teach near a college or university, you have a built-in source for student viewing of films. Most colleges have one to several film series of good films and do not restrict the viewings to college students. Admission prices are usually modest.

Theater owners and managers are usually reasonable people; however, you must take the initiative. One night about a year ago this fall, I wandered into the Aquarius I and II in Palo Alto and ended staying and talking to the owner for two hours. Since that time my students have seen the following films at his theaters for only $1.00: IF, MEDIUM COOL, STERILE COOKOO, THEY SHOOT HORSES DON'T THEY?, and DIARY OF A MAD HOUSEWIFE.

Some more inquiries on my part turned up the fact that a large theater chain in my area was interested in student groups attending special shows. Through this source my classes last year attended showings of 2001: A SPACE ODYSSEY and Z.

The publicity director at this source now gives me press passes to all openings at these theatres. This allows me to see more movies at no cost to me, an important factor to the film teacher.

This same person got me into the Adult-Youth Film Council, a group consisting of English teachers, film teachers, students, and parents who attend special viewings of current films and then discuss them, with the students later writing reviews on them. Six of my students and I are regulars in this group.

Being in the San Francisco area, I make use of the San Francisco Film Festival. Last year (fall '69), I took several of my students to the Mike Nichols retrospective which showed large segments of THE GRADUATE and WHO'S AFRAID OF VIRGINIA WOOLF, followed by an hour discussion with Mike Nichols of his films, including CATCH-22.

With all my successes there have been some failures. Along with my guest speakers who have come are many others who did not respond, and still others responded but never followed up on it. The rule of thumb is do not be bashful about contacting people.

A favorite student cry today is of the non-relevancy of the high school curriculum. Film courses can bridge the credibility gap because films are an integral part of the students' world today. Why not use this common ground and turn it into a learning experience? WOODSTOCK is now part of our culture--let's relate to it. Let us not stand accused of the central statement of COOL HAND LUKE: "What we have here is a basic failure to communicate."

A VISUAL AND AUDITORY COMPOSITION

Henry Pilote, Santa Rita High School Tucson

In our English classes at Santa Rita High School, we use as specific method of teaching composition a technique originally devised by Dr. Francis Christensen, called Generative Rhetoric. This is a system in which sentences and paragraphs and ultimately multi-paragraph writings are generated, constructed, by the addition of details to the basic sentence framework--details, particularizations, in the form of absolutes, verbal cluster, noun clusters, relative clauses, subordinate clauses, etc. The details are the important elements, for this is the area where clarity and specificty are engendered.

I selected our visual composition--or movie, if you prefer--as a graphic method of making clear to my students not only the importance of details, but the importance of selecting the right, the appropriate particulars. And this we accomplished.

Initially, let me establish some facts about these students. Of the fourteen members of this class only two boys and one girl had ever before operated a movie camera--and only slightly at that. And this is exaclty as it should have been. These students were not professional writers; therefore, there should be no expectation of their being professional photographers.

Next, I should like to state that there was <u>total</u> participation in this project. Usually in most classes there is a small coterie of students who are the doers while the rest become the standers-by. Not so in this group--everyone took part as directors, as stage hands, as photographers, as actors, as emissaries who courteously asked other teachers for permission to photograph their classes, as film splicers, as film editors, as scene timers, as tape recorder operators, as film projector operators. In short, each of the students participated at different times in each of the activities and areas of film making.

Let's return to the analogy between our written composition and our audio-visual composition. Several similarities became evident throughout the procedure. Instead of individually organizing thoughts concerning a specific topic, the entire group organized ideas dealing with the film. The general topic was selected along with the approach to be used. The students then decided upon the chronology of the events to be included in the film--here a close similarity to what is called the establishment of unity and continuity in our paragraph construction.

During this period of development, the students progressed through several stages, "writing," editing, revising. Just as we change words, phrases, sentences, moving them around, rearranging them until our written exercise is as clear and as sharply focused as we wish, the students included specific scenes from particular angles only to revise, rearrange, re-film in order to produce a clear, sharply focused (literally as well as figuratively) film composition.

In addition to proper selection of scenes, camera angle, lighting, etc., the students joined sound to action. They carefully chose specific songs to fit the theme of the action, then, by using a stopwatch, a record player, and two tape recorders, they taped particular and exact (to the split second) phrases from these songs which coordinated perfectly with the filmed action. Here again we found an excellent exercise in selection and exactness trying to find just the right sound.

as in writing, we try to find just the right word.

Another important element in establishing smooth flowing rhetoric is transition--transition from sentence to sentence, from paragraph to paragraph. An outstanding technique for accomplishing this is the repetition of an idea or even of specific words in succeeding sentences and paragraphs. That is, mentioning or repeating in sentence two or paragraph two, words or ideas stated in sentence one or paragraph one. In our filming, this element of transition received a great deal of emphasis. For example, the action progressed from a view of hands performing one action to a different view of different hands performing another action. The hands, then, were the transitional element repeated. Thus, too, with feet, heads, and other photographable sections of the anatomy.

Actually, even in the short space of five fifty-foot reels of super eight color film, a recognizable style emerged--a style that was distinctly the group's own. So, too, with our individual student writers eventually, but not in such a short span of time which this audio-visual composition consumed.

I mentioned at the outset a specific objective I wished to attain through the media of sights and sounds: Increasing the awareness of details, improving the addition of particulars in written composition. To answer the question, "Was this objective reached?", let me quote some of the students' evaluations of the experience.

> This movie showed me how fractionalized our actions really are. None of us use ourselves to our full potentials. We only notice parts of things, and we fail to notice many small, significant things. In making the movie, I think all of us learned to be more observant and to notice details and their significance.
>
> This film has been an interesting experience. I've learned how to organize jumbled-up thoughts.
>
> Our movie brought out ideas that helped all of us: ideas of school, ourselves, friendship, etc. We had to broaden our thought to others so that we could express to others just how we felt. This helps us because once we can listen to others and judge their ideas fairly, then we can form better views; and through this we can better ourselves and our ideas. We not only had to think about what we wanted to say but also had to think about how to say it.
>
> We received the feeling of accomplishment from being able to work on something that was a new experience. This visual composition put our imaginations to use in a new and different way. We learned to find the symbolic meanings in literature and to compose symbolic messages in our own work. We discovered the significance of every day occurrences and what they can stand for in the eyes of different people.
>
> We tried, to our greatest ability, to arrange the different sequences so that the outcome would be meaningful to us and to others. We molded our ideas into a sculpture of the mind, revealing our inner feelings about the school and our imaginations.

> In making our movie, I have learned that it is not as easy as it looks. We are all learning how to coordinate different parts of something to make a whole just as it would be in a written composition or any other project that requires organization.
>
> Once we had a theme we had to decide what pertained to it and how to show it. It made us work together which made us think of others ideas and judge if their ideas expressed what we wanted to say. This also brought out our own ideas which enabled us to know ourselves better so we can express our views much easier. It broadened our thoughts not only to words but to pictures and sounds.

As is frequently the case, there were concomitant benefits. Again I quote some student responses.

> Our production of Santa Rita and its daily routine, even in its earliest stages, has shown me and the other classmates that we could handle the many responsibilities given to us. The kind of informal class that you (teacher) have given us shows that you have the respect needed for a successful class but also expect us to come through with end results that sufficiently show that we can handle the responsibilities. I feel that this may be the biggest outcome of our film in that I learned that respect and courtesy come with responsibility.
>
> This movie has given me a chance to work with the others and to listen to their ideas, even though we argue about them. We have a chance to tell about our school in an expressive way, everybody enjoyed it.
>
> This has been a new experience and will, no doubt, come in handy someday. It is really interesting to have a class where you can do different, unusual, and exciting projects.
>
> The production of this movie has been an enjoyable experience for us all. It gave us a chance to work with each other as a group and to express our ideas freely while critically reviewing each others' ideas.
>
> We learned how to run a projector and a camera, two very big parts of modern communication. In addition, while looking for good scenes, we found out how to look around at things we might never have noticed and to appreciate them. Perhaps most important of all, we discovered working with the people in our modern world.
>
> I learned the importance of organization and cooperation. Without our teamwork and cooperative effort, the film would have been ruined. But thanks to our pooling of ideas this film was a success.

I somehow feel that those educators who believe that the only good objectives are those behavioral objectives which are specifically measurable might feel that this visual composition experience was educationally invalid. However, based upon the students' motivation, enthusiasm, total participation, initiative, and the quality of the finished product, I unhesitatingly state that this particular project is educationally sound. I base this statement on the fulfillment of several previously established objectives of education: preparing the student for life; increasing his awareness of his fellow man; presenting opportunities for the student to interact with his peers so that there may be the feeling of cooperation, of helping one another toward a common goal; giving the students the chance to assume responsibility; providing the feeling of accomplishment at the successful completion of a new and difficult task.

I will never be able to put in my grade book facts such as: Student A improved from a 3-plus to a 2-minus in cooperation; Student B moved from a 3 to 1-minus in responsibility; Student C jumped from a 3 to a 1 in satisfaction. But in spite of the impossibility of marking these elements categorically, I know that positive changes did take place because I not only saw evidence of the observable ones, but I take the students' words concerning the unobservable ones. I shall also be able to examine their future writings very closely in order to determine the degree of carry-over from the film and the degree of improvement in their written composition.

One final statement: When hard work and total effort become enjoyable--as happened in the making of this audio-visual composition--then education comes close to achieving its ultimate goal.

USING "MAGIC MOMENTS" FILMS IN ELEMENTARY SCHOOL

Carolyn Onstott, Lynne Newcomb, Klaire Pirtle
Los Niños Elementary School
Sunnyside School District, Tucson

We have been using the "Magic Moments" films (Encyclopaedia Britannica Films) and other creative approach films in connection with Dr. Roach Van Allen's book, LANGUAGE EXPERIENCES IN READING to motivate second graders to read and write. We have used these films as part of a total learning experience involving many disciplines in our reading program, anytime that the films fit into a unit or idea. The examples below will give readers an idea of the ways these films can be used and the richness of the films.

We showed "Fantasy of Feet" and the children wrote stories about their own feet and made a class book. They tried on many different kinds of shoes (snowshoes, knicker-type shoes, boots, clogs, tap shoes, high heeled shoes, ballet) and had their feet act. Children painted with their bare feet using red, blue, and yellow (the basic colors, so when they walked the colors mixed to make other shades). We used the finished product as a mural and then as Christmas wrapping paper. The children "felt" with their feet by walking barefoot on a soft pink rug, by walking through crunchy cracker crumbs, and by walking in green cool Jello. They described with adjectives how this felt, and the teachers typed the stories which were made into a "foot" book. We danced folk dances. We took pictures of everything that happened for an album and had students write captions. We used "Toes Tell" and students wrote a book called A DAY IN THE LIFE OF _____ FEET. Joe Namath and Johnny Unitas were popular because it was football season.

We showed "Magic Hands" and the children wrote about situations which they solved with their magic hands. We chose some of those situations that could be staged and did plays about them. We also filmed each act separately and named the film "Fantastic Fingers." Using these films, we had a "Fantastic Fingers Film Festival," popped popcorn, and invited parents to our production on the last day of school. We wish we had had more time so we could have typed the students' narratives to be run with the film as a further language experience.

We used part one and part two of the film "Hailstones and Halibut Bones" (Sterling Films) from the poem by Mary O'Neill, and the children each wrote a cinquain. A cinquain is a five line poem with the following arrangement--a student example is given at the right:

Line 1--One word, a noun	Orange
Line 2--Two words, adjectives	Hot, sweaty
Line 3--Three words, verbs	Sticking to my body
Line 4--Four or so words of feeling	Tight and wet
Line 5--One word, synonym of the word in line one	Sweater

We made a class book of our cinquains with illustrations. This could be made into a great slide-tape presentation with children narrating it. Red and purple were the most popular colors. When the sixth graders wrote their feelings about color, blue and red were the most popular.

We used the film "Rainshower" (Churchill Films) and the children wrote cinquain again, though we could have used haiku. The children made their own ditto masters so each child could take home a complete class book. The ninth and twelfth grades at the high school plan some activities with "Rainshower" in connection with the elementary students work.

The film "Cows" (Churchill Films) was used for a class book on cows and a field trip to the Shamrock Dairy. We made a bulletin board of different kinds of pastures for different breeds of cows. And we made home-made ice cream.

We could go on and on! Children and teachers enjoy this kind of learning experience which involves all the senses and imagination. Making class books as a culmination or evaluation involves the entire class in a joint project with no failures, only group participation, learning, and enjoyment.

We presented a workshop for the Sunnyside High School English Department and have begun a cross-discipline and cross-level exchange of ideas . . . and possibly of students.

SCIENCE FICTION, MOVIES, AND FRESHMAN ENGLISH: ALL FOR ONE, AND ONE FOR ALL.

Edward E. Waldron, on leave from Northern Arizona University

Within the last few years, science fiction, as a genre, has begun to achieve some status among teachers of literature. There was a time not too long ago when any English teacher worthy of the name would turn up his nose at the mere mention of such a heathen field of literature; indeed, it was probably only a step above pornography and comic books in some peoples' estimation. This attitude prevailed even though some of the greatest minds in Western literature had produced fiction of a scientific and futuristic nature: Sir Francis Bacon, Jules, Verne, and H. G. Wells, to name a few. Today, though, that attitude has mellowed somewhat, at least in places. When I was a graduate student at Southern Illinois University in Carbondale, I took a seminar in Science Fiction and Utopian Fantasy, under Dr. Mark Hillegas. Last spring at Northern Arizona University I taught a course in science fiction in Freshman English--and I used Hollywood movies as part of the course structure.

How this possibility materialized into a real course involves some explanation. At Northern Arizona University, we have a rather unique Freshman English program. The program is structured so that each student must take two semesters of Freshman English, which is a normal enough requirement; however, the student may select his two semesters of courses from a wide range offered in three separate areas: literature, linguistics, and rhetoric. The instructors of Freshman English are free, subject to approval by an executive committee in the department, to set up their own subject matter for the course, as long as the course stresses writing improvement as its principal aim. Thus I was able to offer a course in composition that would draw its topics from the science fiction read and viewed by my students.

Because I was asked to take over another course at the last moment, I was only able to teach two sections of my science fiction class; fortunately, a colleague, Keith Cunningham, offered to take one section of the class. It was imperative that we have three sections in order to keep the cost of the course down. Each student was required to pay a four dollar "film fee" to cover the costs of renting and showing the films. By using paperback editions of the novels for the class, I was able to keep the total cost of the course under ten dollars. All three sections filled quickly, and the financial problems of using movies in a Freshman English class were settled without any difficulty.

As I mentioned earlier, the stress of the course was ultimately to be on writing; however, we all will admit, I'm sure, that writing has to stem from some point of interest in the student, if it is to reflect anything of his true communicative potentil. I have always found that good science fiction was as effective a provoker of thought and argument as any other literature; the basic problems of good versus evil, altruism pitted against selfish reality, and the ultimate nature and function of man in the scheme of things are all presented, dissected, and reassembled in the various works we read and discussed in the course.

The books used for reading-discussion in the class were: 1984, by George Orwell; BRAVE NEW WORLD, by Aldous Huxley; THE TIME MACHINE and WAR OF THE WORLDS, by H. G. Wells; THE MARTIAN CHRONICLES, by Ray Bradbury; DR. JEKYLL AND MR. HYDE, by Robert Louis Stevenson; FRANKENSTEIN, by Mary Shelley; and, STRANGER IN A

STRANGE LAND, by Robert Heinlein. I selected the movies to coordinate as much as possible with the books being studied; in some cases, this meant using films based on the books, and sometimes it meant using movies with similar themes. The movies used were: THE DAY THE EARTH STOOD STILL; THE TIME MACHINE; WAR OF THE WORLDS; FORBIDDEN PLANET; DR. JEKYLL AND MR. HYDE (with Spencer Tracy); and, THE SEVEN FACES OF DR. LAO. (FRANKENSTEIN was shown by the Film Classics organization.)

Perhaps the best way to explain what I was attempting to do in the course is to go through the works and movies used and discuss what I was aiming for with each of them. First of all, any purist-fan of science fiction would immediately point out that some of the works I chose to use are not strictly science fiction, but rather anti-utopian or fantasy. I readily admit to this charge, but I beg forgiveness with the understanding that I wanted to keep the course title simple. I selected the works with the intention of building in the students an awareness of what different men have had to say about man and his folly in different historical situations; to do this effectively, I selected the works on the basis of what they offered to this problem for discussion rather than on their strict classification as science fiction.

In fact, the first two works used in the course, 1984 and BRAVE NEW WORLD are anti-utopian novels rather than science fiction per se. I began the course with these works for two reasons: first, I thought that the students would, in all likelihood, be familiar with at least one of them; more importantly, though, I felt that what Orwell and Huxley had to say about the possibilities of man's future in a world gone mad, either by social restraints or scientific mayhem, would be very relevant to today's student. The repressive governmental web of Big Brother and the Party in 1984 strikes some frighteningly familiar notes today--sounds that are even more scary and real than when the novel was first published. And at a time when the world's scientists are talking about introducing a feotus into a woman's womb to be "hatched" as it were, Huxley's test-tube babies no longer seem so impossible. Although several of the students had already encountered one or both of the novels, many of the students had not, and their reactions indicated that these two classics of the genre have not lost their impact even in these last hectic decades when reality seems to outrun fiction at every turn.

I used THE DAY THE EARTH STOOD STILL as the first movie because I consider it to be one of the best science fiction movies ever made. Although the 1950-ish hairstyles and mode of dress seem weird now, the basic quality of the film's message remains intact. The movie concerns the landing of an alien spaceship in a Washington, D. C. park and the subsequent reactions of people to the ship and its mysterious inhabitant, played by Michael Rennie. What the film has to say about man's distrust of anything he cannot readily understand speaks loud and clear to today's student, especially when in the movie, the National Guard at once fences off the area and brings in its big weapons before even hearing what the alien has to say. Special effects are essential to the success of science fiction movies, and the special effects in this movie are, with the exception of a rather phoney flying saucer landing, quite effective.

H. G. Wells' novels, THE TIME MACHINE and WAR OF THE WORLDS were naturals for this course; in addition to being two of the best known and best written novels of the genre, they both have been made into movies. The time traveller of Wells' novel encounters a future that is entirely different from Huxley's or Orwell's

futures. Because of his concern over the fate of the working man in Victorian England, Wells projected a future where men were split into two species; the Morlocks originally were the laborers forced to live and work underground, but they became man-beasts who controlled and bred for food their former masters' descendants, the weak, childlike Eloi. Although the movie version of the novel added a romantic element to Wells' original plot (as movies will do) and completely eliminated his concern for social welfare, it was still an enjoyable film and, because of its variations with the original plot, it offered the students an excellent opportunity to respond to a basic question I offered all semester: How does the difference of media and audience affect what can and does happen in a book compared to what happens to the same situation in a movie? In other words, how does the medium control the message?

The other Wells' novel-movie combination was WAR OF THE WORLDS. In this novel creatures from Mars attack Earth and all but destroy it; only earthly bacteria stands in the way of the Martians' triumph. Here again, Wells' concern with social comment in the novel is neatly glossed over by Hollywood's slick version of his work. Although some of the hysteria of mass panic that Wells so masterfully portrays in his work is retained in the film, his commentary on man's willful disrespect for all other living creatures is missing from the picture. In our age of ecological concern, this emphasis has a definite appeal. Instead, the producers again insert a love story (Wells' hero was a married man trying to relocate his wife), and succeed in totally blasting the horrible atmosphere created in Wells' novel. The technical effects in the movie are superb; unfortunately, the Martians' war machines prove to be better actors than the humans.

An added attraction available for use with this novel is the famous (or infamous, depending on your point of view) Orson Welles-Mercury Theatre broadcast of "War of the Worlds" in 1938. This is the broadcast, you might recall, which sent thousands of people into panic, nationwide. I played a recording of this broadcast for my classes, and their response was interesting. In an age of television-reared people (of which I am a part), even as dramatic a production as this loses some of its flavor and drive. To be able to imagine action after having seen it portrayed for you for so many years is a task of no small magnitude, and, except for a few isolated spots, the broadcast did not reach the students as it originally reached the nation that Halloween night in 1938. I have noticed, however, that radio stations are beginning to rebroadcast this program, or their own adaptation of it. My students decided that a television attempt at this sort of thing probably would not be successful, Walter Cronkite's credulous nature not withstanding.

I consider Ray Bradbury one of America's finest contemporary writers--in any field. His MARTIAN CHRONICLES is perhaps one of the best science fiction novels of our time, even though it is, technically, more a series of related short stories than a novel. In the CHRONICLES Bradbury imagines the progressive colonization of Mars by the inhabitants of an Earth doomed to atomic destruction. What he has to say about how man corrupts another environment and clumsily destroys the remnants of a great civilization is important to our awakened interest in the truth of how man has treated fellow man here on earth.

Used in conjunction with Bradbury's book, FORBIDDEN PLANET becomes more interesting than it might ordinarily be. In this movie, as in Bradbury's work, man stumbles onto a lost civilization (one which had destroyed itself). Produced in an era when Freudian analysis was hitting its peak, FORBIDDEN PLANET's main theme

deals with the Id, that inner monster born in man that calls him back to his primitive animal beginnings. Again, excellent special effects (and a talented robot) help the viewer forget the terrible acting. The scene where the "invisible monster from the Id" is made semi-visible by its contact with an electrically charged barrier is almost worth the price of sitting through some of the unbelivable love scenes that are, unfortunately, a seemingly necessary part of all science fiction/horror films.

There have always been books that "everyone" talks about, but very few people actually read; Robert Louis Stevenson's DR. JEKYLL AND MR. HYDE and Mary Shelley's FRANKENSTEIN are two of these works. Both of these novels delve into the depths of man's nature, Stevenson's novel stressing the good and evil aspect of man's nature, and Mrs. Shelley's work probing the conflict between intellect and emotion. In the first work the reader cheers for the "good" Dr. Jekyll, but in the latter novel, one's sentiments invariably drift to the poor monster who, for all his efforts--he even learns to speak and read--is rejected by humans. (After all, he didn't ask to be made.) I think both writers would have agreed, though, that man's duality, be it good/evil or intellect/emotion, makes him at once the height and the scruge of Creation.

The simplistic nature of the two novels is carried over in the movie adaptations of them. Although the movie of DR. JEKYLL AND MR. HYDE is more true to its original source's intent, both movies take liberties with the authors' creation. DR. JEKYLL (with Spencer Tracy superbly portraying the dual title roel) adds the inevitable love line, and Frankenstein's monster becomes a mindless robot, except for his brief scene with the little girl. My students reacted favorably to these works, and they enjoyed picking out the changes Hollywood felt compelled to make. I think they might be on the road of discovery at last; once one deciphers how the image makers work and why they do what they do, he can begin to control his <u>own</u> reactions without depending on someone else to tell him how to react. (How many of us still turn to Judith Crist to see if we should enjoy a movie or ridicule it?)

The final novel I used in the course was Robert Heinlein's STRANGER IN A STRANGE LAND. Heinlein has always been one of my favorite science fiction writers, and this novel is one of his best and most comprehensive. It concerns an earthling who is raised in a Martian environment and then is discovered and brought back to Earth. How Michael Valentine Smith manages to learn the ways of earth folks and then begins to establish his Martian-based theories of living and life make for fascinating reading. In this novel Heinlein attacks many things: religion that is used to drain people financially and emotionally; bigotry against something one doesn't understand; and many others. He can do this and yet he is probably one of the most conservative, Hawkish writers in the field (see his STARSHIP TROPPERS). He is an amazing man.

At first glance, the final movie of the course appears to have nothing to do with the subject matter, yet THE SEVEN FACES OF DR. LAO, while it is a fantasy rather than a science fiction movie, sums up best of all what the genre has to say about the folly of man. In Dr. Lao's tent there are many side-rooms where mythical creatures of the past present the Truth to people of the movie's present, whether they want it or not. While the movie is, finally, more optimistic and less cynical than the book on which it is based (THE CIRCUS OF DR. LAO), what it has to say about the nature of the human animal struck my students most effectively.

Many of them considered it to be the best movie of the course.

I have hinted at themes and direction in the above discussion of the content of the course, but perhaps I need to be more explicit. One of the recurring possibilities for composition for my students was to compare the movie and the written version of a work. What I was hoping they would see is that the media used to present any given topic will ultimately dictate the form and essence of that topic. A movie directed at middle-class, 1950 America will undoubtedly have to be shaped differently than a novel aimed at working-class Victorian England. Some students never got beyond the fact that the movie version of WAR OF THE WORLDS was set in America rather than in England, but some of my students were at least beginning to sense something deeper than that. And these are just technical concerns. It is impossible for modern American audiences to accept social issues in their movies? Obviously, this question has become less valid in the last few years, but we still haven't really gotten in the literature of all ages. Is the film only to be used for escape, no matter how "awareness"-coated that escape may be (EASY RIDER, SOLDIER BLUE)?

Another recurring theme topic for the course concerned what the work in question had to say about the nature of man and his role in the universe. This presented many possibilities to the students, depending on the work at hand. What H. G. Wells had to say about man differs considerably from what Mary Shelley or Ray Bradbury had to say about the same topic--or does it? Individually, these works can be considered and written on, with little or no cross-reference to one another; yet, there is a broader scheme at work in these writers' productions, a scheme that encompasses the whole of man's life and goals. For man seems limited by his earth-bound weight and his death-bound casing; what, then, of man's striving for the stars? or for scientific advancement? or for social justice? Can we transcend our limitations and become more than what we see and feel as reality? These questions get to the very heart of learning and progress, individually and collectively.

For a semester project paper I gave the students a choice: they could either write what would amount to a research paper of the standard variety, or they could do their research, write a brief summary of that research, and then use what they had discovered as a basis for a short story, poem, or essay. Several students were afraid to tackle the creative approach and did the research paper, but many of the students did write a short story or a "projected" essay in which they discussed the possible future of their subject matter. One student even had his story run through a computer (it was about computers) and handed me the print-out sheet. It was a very ingenious approach.

As to the effectiveness of the course concerning the students' writing improvement, I would say that their performance would match any Freshman English class' work. I am a great believer in students' improving through their individual efforts rather than through a class effort. Students can correct problems more easily and more effectively through comments on their papers and conferences than through class periods spent diagramming sentences or classifying parts of speech. (I am speaking of college level classes; certainly the basics of written communication must be learned in the lower grades.)

As I mentioned earlier, the real problem in getting students to write is getting them interested enough in something to write about it. This can be done

by some teachers with topics in linguistics as effectively as I could ever hope to do with topics in science fiction. The point is, at Northern Arizona University teachers and students of Freshman English have a choice concerning what subject matter they encounter while they get on with the problem of learning to communicate more effectively. I happen to believe that visually-oriented students can best learn to respond through the written word by letting them maintain touch with the visual elements that surround them. Combining this attitude with my love for science fiction makes the course I have created a natural instrument for me to use.

FILM STUDY FOR THE VERY YOUNG

Richard Mechling, Assistant Headmaster
The Palm Valley School
Palm Springs, California

It is tempting to begin almost any article on film study with the often used statistics on the number of out-of-school hours that today's children spend in watching television and motion pictures. However, the fact remains that the school children of the 1970's are constantly bombarded by the visual image, and that they come to us in kindergarten and first grade with a vast amount of television viewing already behind them--from the very worst, which shall be nameless, to the very best, such as SESAME STREET, one of the most truly educational programs ever produced for children.

Therefore, as we set up a program of film study, we are not dealing with beginners; we are dealing with experienced viewers. Our role is to add critical awareness, curiosity, and some technical knowledge--creating, therefore, in even the youngest of our elementary students, educated viewers who can and will recognize inferiority and mediocrity, and reject it; who can and will recognize creativity and quality, and demand it; and who will therefore sit not in front of the screen in a sponge-like and catatonic state, but in a state of awareness and understanding.

Given all the necessary time, and unlimited amounts of money to use for the purchase of films and projectors, one could easily set up a thoughtful, sequential, structured course of film study for the elementary grades. (And this, of course, would be the ideal.) Finding the films would be no problem, for the past few years have brought the creation of many fine films for use in creative arts and film study. What is the problem, however, is the time and money--still items that most elementary teachers lack.

What I propose to discuss in this article is how, on a very limited budget, one can expand film study to cover an eight or nine grade span, beginning with kindergartners, and making use of relatively few inexpensive films. The key to accomplishing this is imply in selecting short films which appeal to audiences of wide age range, so that they may be studied in kindergarten as well as junior high classes. This is not so difficult as it may seem for there actually are many remarkable short films of this nature, unfortunately long ignored by most language arts teachers. Films such as "Alphabet," "The Cow," "Glass," "Dunes," "Leaf," "Moods of Surfing," "Pigs," "Primordium," "Sky," and "Crystals," are excellent for this purpose. For information and study guides for these and other equally good films, one should certainly constult David Sohn's FILMS IN THE ELEMENTARY SCHOOLS, a study site report prepared by the American Film Institute Education Department, and a reference book no film teacher should be without.

Since most of these films are short (5 to 15 minutes), the rental rates are reasonable ($8.00 to $15.00). By showing the film to various audience groupings, by planning other language arts activities related to the film experience, and by involving special teachers in art, music, and science in the film showing, one can easily justify the expense. Thus, a good short film every two or three weeks during the school year can easily form the basis for a film study program. If the language arts budget becomes strained,some films can justly be shifted over to music, art, science, and perhaps assembly budgets.

Next in importance to choosing and showing the films is the emphasis which should be placed on the audience discussions--that is, what happens immediately

after the film has been shown. It is important, I think, to constantly remind ourselves that seeing a film is a shared experience--one of the few shared experiences left in our schools today. For a short period of time, twenty or thirty or forty individuals have shared a situation. As an audience, they have been amused, awed, saddened, excited, or even bored by the visual and audio images created by the film. When the lights go on, it is important that these shared feelings be explored and discussed. The discussion should be led, if possible, by someone who has seen the film more than once, and who has had time to formulate in his mind questions concerning the film's purpose and technique. If you find yourself in the role of moderator, try to follow some of the suggestions for film discussion which Father John Culkin set down in THE MOTION PICTURE AS AN ART FORM. Among those most appropriate to younger audiences: (1) Do not lecture before showing the film. Do not tell the students what to look for; (2) Discuss the picture, not ideas in general; (3) As a moderator, be brief. Do not let a few students dominate the discussion; (4) Try to relate each remark to the remark of the previous speaker; (5) Indicate the way the camera conveys ideas. As the students see more and more films and become more sophisticated (and indeed, this will happen), then one should try to relate films to each other, to compare and contrast the film just seen with ones the children have seen before.

It is important that the film discussion be flexible, and that the moderator be prepared to accept and make use of the widely varied comments and questions which the children will undoubtedly raise. During a discussion of Fred Hudson's beautiful film, LEAF, which I held with an audience of kindergartners, first and second graders, the opening comment was made by a six-year-old girl who stated, "Well, I liked the part when the music sounded exactly the same as in PETER AND THE WOLF." This put us immediately into conversation about the musical background of the film and (on a very elementary level), how the music related to what we had just seen. A discussion of the same film with fourth and fifth graders, however, opened immediately with questions about whether the leaf had been on a string, and whether Mr. Hudson had used more than one leaf. And eighth graders, who had had experience making their own films, began by arguing among themselves as to whether Mr. Hudson had "cheated" by using many leaves to give the impression of one leaf's journey, and whether this did not make the film less real for them. No idea, no comment, no question, so long as it was generated by the film-viewing experience, should be ignored or treated lightly. It is part of the overall learning experience and should be used as such.

When the projector is turned off, there is a definite advantage in turning the tape recorder on. The advantages of taping the discussion are both practical and psychological. By all means, make use of a portable cassette recorder which will enable you to move freely about among the students, and you will be amazed at the magic it tends to create. In the eyes of the children, you immediately become a David Frost or a Dick Cavett figure, far more worthy of their attention than the teacher you supplanted. The fact that their voices are being recorded adds immeasureably to their desire to speak up and contribute. Children who frequently say nothing, will be anxious to be heard. Despite the fact that tape recorders are commonly used at home and in school, they still command a certain awe, especially in group situations. In the eyes of the children, the very fact that you consider their comments worthy of recording in itself adds considerable importance to the discussion.

The practical uses of the tape are numerous. Obviously, of course, it gives the teacher an opportunity to analyze the discussion--to study more closely the reaction of the children to the film to note the responses and development of

individual children, to examine his own role of discussion leader, and to note ways to improve it. (Initially, most of us are distressed to find that we really do monopolize the discussion.)

Tapes can effectively be used on other grades or classrooms as a method of furthering discussion of the films. I have had excellent results by having eighth graders, for example, listen to a taped film discussion by second and third graders. The older children realize very vivdly how different audiences react, how these reactions differ from their own, and thus can better understand the nature of the film. An eighth grade class, for example,by hearing how second graders responded to a film such as SKY, can then automatically reevaluate their own reaction to it. The universality of the film is immediately made obvious. One can also play the tapes of the older children to younger ones, thus putting the older children in the role of teachers.

If the audience has been a large one composed of several classes, the tapes are valuable for the individual classroom teachers to use in whole or in part, as a way of furthering the film discussion in their classrooms.

The goal of any film discussion, whether it is taped or not, is simply to help the children be more aware of what they have just seen. It is important to question, question, question, and question. "Did you see," "Did you notice," or "What did you think about. . .," should be frequently heard phrases in any good film discussion. Aside from general awareness, one should certainly begin to delve into the areas of purpose and/or meaning, and cinematography. The simple question of why the filmmaker bothered to make his film in the first place will invariably set children to thinking and will bring forth a variety of opinions. As for technical awareness, children in the third and fourth grades (and sometimes even younger) are quite capable of recognizing and being taught certain techniques of filmmaking. These should be pointed out to them, but never at the expense of enjoying the film. With junior high students, particularly if they themselves have an opportunity to make films, more emphasis should be placed on the technical skills. The students should be aware of editing, fading techniques, dissolves, jump-cuts, slow motion, time lapse photography, and other devices of the filmmaker. With older students, it is helpful to show the film a second time, without the sound, stopping the projector at various points, so that they may have an opportunity to identify and discuss devices they see.

After the showing and after the discussion, there is still much that can be done to further extend the film study. Probably the most rewarding area is that of creative writing, which is the personal part of film study as opposed to the shared experience. This may be handled by the classroom teachers in a variety of ways, remembering, obviously, that each film is different and that no one standard creative writing assignment can be made to cover all films or all children. The children should be given the same freedom in their writing as they have been given in the discussion. If this is done, the results will be varied, and often rather remarkable. One fifth grade girl reacted to PRIMORDIUM with this poem:

> Bubbles floating up and down,
> Sometimes stop to fool around.
> Whirling, twirling, spinning down,
> One by one they touch the ground.
> Many colors, gay and round,
> When they pop, you'll hear a sound.

And a girl in the same class responded sensitively to the film, REFLECTIONS, with:

When your parents are disgusted with you,
   Because you're playing with someone who is Mexican,
And you're a Chinese...
And they send you into your room...
And you pick that mirror up,
   That you used once before...
And you know you won't be able to use it again,
   You suddenly feel you must drop it!
Because you won't be seeing her around any more.
So you continue pasting your collection of stamps in your book,
   As though you had never seen her before.

Aside from language arts activities, it is often possible to involve the special teachers in follow-up projects. The very young children, for example, respond well to art projects related to such films as SKY, DUNES, MOODS OF SURFING, etc. A film such as DUNES can also provide much discussion in science classes, and the excellent student-made film, THE REFINER'S FIRE (now available at a low price from Doubleday Multimedia) stimulates much thinking in music classes as students determine how the young filmmakers painstakingly matched the individual movements of circles and squares to the rhythmic beat of the music of Strauss, Wagner, Moussorgsky, and others.

The possibilities of film are endless. The ideas and suggestions I have given are broad and general, for it is up to individual teachers and administrators to determine how they can best utilize film in their own individual situations. Regardless of how it is arranged, the important thing is that it must be done. If we permit whole generations of television-oriented children to grow up without being taught to think about, study, and critically evaluate what they are watching, then we will have lost forever an opportunity to develop thinking, creative, and feeling human beings.

S.W.I.F.T. ORGANIZES

S.W.I.F.T. is the newly organized Southwest Institute of Film Teachers, whose director is Patsy Barrett, English teacher at Pueblo High School in Tucson and part-time communications teacher at Pima College. She founded S.W.I.F.T. in November 1970 to bring together teachers and others interested in non-print media, its application to teaching, its production, and its effect on youth.

Mrs. Barrett's thinking was influenced by a number of events and people. At the Third Annual Conference on Teaching English in the Southwest, Dr. Charles Weingartner (TEACHING AS A SUBVERSIVE ACTIVITY) made a strong case for non-print media as did the presentations of Emmett Smith (Apolloa High School, Glendale), Nancy Cromer (formerly Tempe High School, now Arizona State University), Vivian Tilford (Chandler High School), and Charlotte Schilt (formerly Tempe High School).of non-print media in the classroom. Participation in the preparation of a proposal to produce films in the classroom provided additional awareness of what was being done throughout the country. In March 1970, she attended the Western Interstate Conference for Teachers of English in Las Vegas where she met several people involved with media--Robert Palazzi (President of the California Association of Teachers of English) and Dick Perkins (Director of the Los Angeles Film Teachers' Association). She decided to attend the Fourth Annual Los Angeles Media Conference and Workshop in Hollywood, August 24-28, 1970, and after that, she was hooked. It wasn't the presentations and discussions by film stars (Charlton Heston and Anne Francis), a filmmaker (Charles Braverman of "The Sixties"), and a special effects engineer (Bob Beck--2001: A SPACE ODYSSEY), nor the viewing of 3 feature films and 10 hours of short films. The "hooker" was seeing the high school students from Los Angeles and surrounding cities present their own films and answer questions about them--films that were beautiful non-verbal compostions which vividly communicated their feelings and ideas.The student films were varied, creations of moods, poetry, and social commentary. For example, Poe's "Annabel Lee" was interpreted and living conditions in Beverly Hills contrasted with those of migrant farm workers.

S.W.I.F.T. is underway; many interested people have responded. Dick Perkins of the Los Angeles Film Teachers' Association has agreed to be a consultant. Trustees are being solicited from various fields--education, filmmaking, film production management, drama, and TV production. (Ken Donelson of Arizona State University has agreed to serve as a trustee).At the present time, there are 100 persons on the S.W.I.F.T. mailing list in the Phoenix and Tucson areas. Among the members are students from filmmaking classes at the University of Arizona and Pima College; grade school, high school, junior college and university teachers of math, art, photography, English, and reading; as well as junior and senior high librarians. Membership growth is anticipated from Arizona cities, as well as southern Nevada, and New Mexico.

Members of the executive committee include Cythia Crow (Tempe High School), deputy director of the Phoenix area; Millan Freeman (Pima College), deputy director of the Tucson area; Annabelle Daniel (Pueblo High School), membership chairman; Mari Helen High (Catalina High School), publicity chairman; and LaVerne Foltz (Tucson High School), treasurer.

S.W.I.F.T. holds monthly meetings (usually the third Saturday of the month) in either Tucson or Phoenix. Past meetings have included screenings of short films from such distributors as Pyramid, talks from independent filmmakers on their films and techniques used. Plans are being formulated for monthly or bi-monthly screenings of new feature films at a local theater where members and guests or teachers and stu-

dents can view films together. SWIFT NEWS is printed monthly to keep members informed on meetings, activities, what's happening in student film clubs, new short and feature films, and new film books. It is also mailed to associate members and associate film institutes in Los Angeles, San Francisco, San Diego, Denver, and Detroit, as well as Ron Sutton at the American Film Institute with whom plans are being formulated to affiliate regional institutes. S.W.I.F.T. will participate with Arizona State University and the Arizona English Teachers Association in its March meeting, cooperate with KUAT in holding a student film competition sponsored by NET, and sponsor a film festival of its own in May.

ORGANIZING A FILM STUDY ASSOCIATION

Edward J. Cryer, Westbury High School
Westbury, Long Island, New York

As programs in film studies increase throughout the country, there is dire need for strong film study organizations to aid the experienced and inexperienced teacher in this new field. Organizations are needed on the national, the statewide, and the local level, and the interested film teacher should find distinctively different advantages from groups on each level.

Organizations exist now and are being formed regularly, so the situation isn't desperate. On the national level, one need look no further than the American Film Institute (Education Department, 1815 H Street, N.W., Washington, D.C. 20006). This impressive organization sponsors an Education Department which keeps all members up to date. The $10.00 membership dues entitles a member to the Institute's guide to available film courses in colleges, a revised list of film festivals, a directory, a regular newsletter, and other goodies.

When state and local organizations don't exist, and that is often the case, film teachers must take steps to organize them. Probably no other subject matter needs an efficient organization as does film. While independent reading can keep one current in other disciplines, the film teacher must depend on screenings as well as reading and few individuals could bear the private cost of film rentals.

In making plans for a film group, keep some important thoughts in mind. DON'T form an organization so you will be able to pay dues, obtain another membership card, and add one more organization to your resumé. We already have plenty of "educational" groups formulated along those lines. What is needed in film is the pragmatic approach, one most film groups have accepted and probably the reason why film study is becoming the great force that it is.

The most important organization to form is the one founded on local lines, a group in a geographic area small enough to allow most members to travel regularly to attend conferences, workshops, screenings, etc. as opposed to the yearly conferences peculiar to state and national organizations. A local film association can do many things--regular screenings of short 16mm films, screenings of feature length films (old and new), organizing in-service courses, pressuring local colleges and universities to offer undergraduate and graduate film courses, instituting summer film conferences, organizing workshops,getting teachers together for informal discussions, and producing a regular newsletter. For an ambitious program like this, dues of $10.00 a year would be in order. Potential members will have to decide how valuable the organization will be to them and weigh the cost of joining against organizations charging less but doing nothing for them.

Now let's get specific about the goals listed above. A prime need for film teachers and prospective film teachers is to view short films, old and new. This is nearly impossible without an organization. An ideal situation is a full day of films several times a year at some central location. Depending on their length, 10 to 20 short 16mm films could be shown each day using two projectors (one screening, one set up for the next film). Film rentals might run about $350.00, so a charge of $5.00 per person would be in order if 100 people could be expected. Members of the sponsoring association would be admitted for a slight discount, giving enough leeway to cover incidental expenses. MEDIA AND METHODS is sponsoring such a program and details can be obtained by writing them (134 North 13th St., Philadelphia, Pa.19107).

Send $7.00 for a subscription while you're at it. It's a must for film teachers. For those who wish to stay after the screenings, facilities should be available for individuals to screen their own films or student-made films, a bonus which gives new filmmakers a chance to show their wares. Filmmakers should be directed to provide their own equipment if they wish to show 8mm or Super-8mm films. Several screenings could be going on simultaneously in an anteroom.

Screenings of feature-length films, especially newly released major productions, can be worked out through an organization. Film teachers should be aware what is being released by major studios and independent producers. A good organization should arrange with studios to preview films at local theatres during slack time periods (Saturday mornings). If the organization is strong, studios will realize the value in having a large number of film teachers see new films at no cost, the price of admission being the membership card. One successful group formed along these lines is the New York City based Metropolitan Area Film Instructors' Association (MAFIA--267 West 25th St., New York City 10001). When possible, studio representatives should be available for post-screening talks and questions. (Editor's note: a nearby association which has had many feature-length film series is the Los Angeles Film Teachers' Association--if interested, and it's a great organization, write Richard Perkins, 519 South Broadway, Redondo Beach, California 90277.)

Establishing in-service courses is another item best attained through an organization. If one accepts the premise that an in-service course can always be instituted if there is enough interest, the film organization can easily generate enough interest to insure several good courses instructed by fellow members or friends with the expertise. Survey forms could be sent out twice a year to establish needs, and courses could be run for ten to fifteen weeks, or on a short term basis. A nominal fee can be charged with substantial discount to members. Costs can be figured according to the number showing interest, the length of the course, and the fee paid the teacher. A class of 20 people paying $20.00 for members ($30.00 for non-members) should be able to sustain a course running 10 weeks for two hours a week. Schools could be asked to grant in-service credit on the pay scale for those taking courses.

Courses at colleges and universities would be a natural parallel. As with in-service courses, if the film association can show sufficient interest in graduate film courses, colleges might follow suit by establishing those courses. The ultimate goal would be setting up degree programs. As organizations grow, as courses grow, this will be a natural follow-up. It was not too surprising to see New York University add a doctoral program in film last fall.

The summer conference should be the highlight of the year. At this time, teachers should be inundated with film for from 3 days to 2 weeks, depending on the program and the interest in the area. This is not the time to attend a meeting and spend the rest of the day on the golf course. A typical day at the summer conference should start around 9:00 A.M. and end late in the evening with screening of short films, guest speakers, workshops, feature-length films, etc., in short, a microcosm of the year's activities. The summer conference is an opportunity for everyone to attend, especially those not able to make one-day programs during the year because of scheduling or travel problems. Expenses can be determined by figuring out the number expected to attend, the cost of rentals, speakers' fees, etc. But the smart film group will attempt to keep fees to a token honorarium, and film rental costs to a minimum. The group's top salesman should be able to convince studios of the value to them of free (or low) rentals for the summer conference, while many speakers will be honored just in being asked.

During the school year when Saturdays are devoted to film screenings, workshops should be organized. Lessons in filmmaking, how to start a film studies program. problems in film study, all these (and many more) could be some of the areas covered. Members could volunteer their time as leaders or a nominal fee could be charged, perhaps $2.50 for members, $5.00 for non-members, but free workshops are within the realm of possibility. The Connecticut Media Experts and Novices (CON MEN, 80 Westerly Terrace, Hartford, Conn. 06112) have some interesting programs developed.

Inherent in everything that has been said is the chance for film teachers to get together informally to discuss their problems, successes, methods, likes, dislikes, and anything else about film. Many film teachers will find informal discussion the most valuable feature of screenings of short and feature-length films, in-service courses, college film courses, summer conferences, and workshops. It's always nice to know that you're not the only person with problems. Arrangements for inter-school visitations can be worked out at these times. There's no better way to impress an administrator than these school visits, and you can learn at the same time.

My last point, the newsletter, ties the entire program together. Ditto sheets are fine (pragmatism--remember!), and they will inform the membership of screenings, workshops, courses, lesson plans and study guides available, speakers and teachers available, new films, etc. The spectrum is limited only by the group's enthusiasm and resources. The bulk of membership fees will probably go into the newsletter, with other activities being self-sustaining.

All this may sound overly ambitious, but if any group of teachers can do it, film teachers can. Film study is the only area I've seen where a person might show up for a workshop at nine in the morning and find himself still going strong after midnight with the astonishing revelation that he forgot to have supper because he was involved in a meeting. Film organizations have the most ambitious, enthusiastic, hard-working, fun-loving people around. Your group will, too.

THE SILENT MOVIE--UNTAPPED POTENTIAL FOR THE CLASSROOM

Brother Bonaventure J. Neidlinger, O.F.M.
St. John's Indian School, Laveen

In the summer of 1969, I had the opportunity of participating in an NDEA Institute in Media and the Teaching of English. In addition to altering my philosophy and Methodology, (the prime mover being Dr. Charles Weingartner who graced our morning lectures) the Institute taught me many audio-visual techniques I put into practice this current year.

The highlight of the course was a simple afternoon guest lecture given by Grace Blossom of Glendale High School, who pioneered the concept of showing silent movie classics for a variety of purposes, the more important ones being reading improvement and vocabulary building. Her demonstration so intrigued me that I decided to try the method myself. So far as I know, we remain the only teachers in the Phoenix area using silent films.

I have discovered that, with the silent film, learning experiences can be infinite and can be carried over to other subject areas other than reading or language arts. Silent pictures can be utilized quite well in social studies. What we need now are interested creative teachers to conjure up more ideas.

The worst rub is, of course, financial. Silent movies as a teaching technique is still quite rare. Creative units have to be composed and a teacher (at least now) will probably experience difficulty in persuading his department to finance such a venture. Even if the school is equipped with a Dual 8 projector, at least $300 will be needed for the purchase of films. At present, it would probably be the more pregnant idea for a teacher to purchase his own projector and films. He then owns the equipment and can consider it part of his pedagogical potpourri.

Should a teacher decide to purchase an 8mm projector, he should be certain to buy a Dual 8 which shows the two types of 8mm film-standard and Super 8. The basic difference is that Super 8 gives a larger picture area. However, some films are available in just one type so it is essential to have a projector which adapts to both. Regular 8 films are cheaper and are more compact for storage. At the end of the paper arelisted five companies specializing in silent films.

Silent films are so structured that they command complete attention. At first, a teacher will experience the usual snickers and guffaws of the class, but I guarantee that you'll be able to hear a pin drop once you're half way through the first reel. As I mentioned several techniques can be developed to make the film meaningful. Essentially, the students have to be able to read the title and understand the words. I've noticed, however, that in the films I've viewed the reading level if fourth to fifth grade, and the titles are projected long enough so that even the slowest reader can grasp the sentence in essence. Not infrequently the students plead to see the reel over--and over--to ferret out all the possible meaning of the film. When a feature has a reel with exceptionally difficult or archaic words, I teach the words first. When I showed "The Hunchback of Notre Dame" this March, the standard expression around school was, "Begone ye varlet!" for some weeks running.

I sometimes narrate the film as it's running, but I have found that the children become more interested when I'm silent because they have to glean their own meanings. Before I show a film I give them a background of the period and the philosophy of the time, but if I find I'm tuning them out, I just start the film. Frequently, when a difficult word comes along, I explain the meaning. Moreover, when there is a long action sequence and I'm explaining the action, I often throw out synonyms for simpler words I'd ordinarly use. First of all, I want the kids to enjoy the film, and I think they do from the number of times I reshow a reel.

The field of the silent movie as a teaching device is vastly unexplored, and the possibilities are limitless. One of the advantages of a silent movie is that it can be adapted to virtually any circumstance in language arts or social studies. Even a photography class can profit from the techniques of an era when the camera was king. One example of a social studies use is a very fine trilogy of silent films, THE HUNCHBACK OF NOTRE DAME, AMERICA, and ORPHANS OF THE STORM. Innumerable units on freedom, violence, revolution, philosophy can be worked around these. Silent Movies are untapped, indeed, and they will prove tremendously useful for a resourceful teacher.

Companies Featuring Silent Films

1. Blackhawk Films
   Davenport, Iowa (Permits a 10 day preview)
2. Entertainment Films
   850 Seventh Avenue
   New York, New York
3. Film Classic Exchange
   1928 South Vermont Avenue
   Los Angeles, California
4. Griggs Moviedrome
   263 Harrison Street
   Nulley, New Jersey 07116

GO UNDERGROUND!

James Quick, Arizona State University

Probably the most slavishly print oriented among us teachers of English is prepared to admit, for better or worse, that the study of the mass media in general and the film in particular has a place in the English curriculum. Although some may feel that the film has dropped in on us overnight, there is evidence scattered in the professional journals over the past forty years to suggest that English classes have for sometime undertaken the study of the film as film, that is, not as a casual entertainment for an empty Friday afternoon, nor as a device for explicating a novel by showing parts or all of the filmed version. Further, there is abundant evidence that students today have a lively interest in film. Nancy Cromer reported in the October, 1970, issue of this bulletin that the two most popular choices in the new semester elective program at Tempe High School were Mass Media and Aesthetics of the Film.

Whether film study takes place in specialized elective programs or within the regular English classroom, teachers of film are going to have to give some serious thought as to what kinds of film they will use and how they will go about using them. Starting cold with a film program could produce a real nightmare. Imagine twenty-five students armed with Arthur Knight's THE LIVELIEST ART, or another equally good history of the film, who in the course of the semester have seen not a single film in class, discussing with a noticeable lack of animation the technical innovations of D. W. Griffith, or worse, committing to memory the fact that Georges Melies, the French film pioneer, was born in 1861 and died in 1938. Nobody wants to see film study become a names-and-dates game; enough of that sort of thing has already been done with literature and few of us are pleased with the results.

Teachers need not feel restricted in their choice of films. Many of the best commercially produced features have been reduced from 35mm to 16mm and are available for use in the schools. However, feature length films present some problems for the classroom. They are too long to be shown in a single class period and they are often so complex that it is difficult to find a manageable context in which to discuss them. The solution to both these problems is the short film, one that can be shown in a single class period. A number of commercially produced short films have already become so popular in English classes that they represent a kind of short film establishment. These include such films as OCCURENCE AT OWL CREEK BRIDGE, A CHAIRY TALE, DREAM OF WILD HORSES, NIGHT AND FOG and the films of Norman McClaren. While these films are altogether suitable for the classroom, there is the danger that we will let them become the GREAT EXPECTATIONS and SILAS MARNER of classroom film fare, forgetting that good new films continue to be produced, forgetting that continued exposure to the same fine films can still be too much of a good thing. There is another source of good short films that deserves serious attention, the underground.

The American underground film offers possibilities for the classroom that are often overlooked. Perhaps it is because there is something about the name "underground" that conjures up visions of work that is at best illicit, at worst lurid. In fact, "underground" is only the latest name to be applied to a category of films that originated over fifty years ago. In the past these films have been called variously avant-garde, experimental, or independent, and only lately underground. These films are different from commercial films in a number of ways. The commercial film is ordinarily the product of the efforts of a team of specialists, writer,

director, cinematographer, editor and more, whose aim is to put together a work that will prove marketable and, hopefully, profitable. The underground film is a personal statement, the effort of a single film-maker who assumes the responsibility for all aspects of the production of the film. Because the film-maker is not concerned with the profit that the film will bring to the producing company, he is free to explore any of the aesthetic possibilities that the film medium suggests. Since the film-maker serves as his own producer, the budget for an underground film is often surprisingly small, never more than a fraction of the cost of even the lowest budget commercial film. The film-maker handles the resrtictions of budget by shooting his film in 16mm or even 8mm, rather than 35mm, by using his friends as actors and his house as studio, and by limiting the length of his films, often to several minutes.

Just as these films are independently produced, so are they independently distributed, through several non-profit cooperatives, for example, the Film-makers' Cooperative in New York City, the Center Cinema Co-op in Chicago and the Canyon Cinema Cooperative in San Francisco. The films are available to schools, colleges, museums, film societies and other non-profit organizations at a cost of about one dollar for each running minute.

In all its aspects the experimental, underground film is most like what the student film-maker is going to produce, a short, personal film shot in 16mm or 8mm. It is unlikely that a student film could measure up to the technical sophistication of a commercial production, financed at five million, featuring a cast of five thousand. Yet with all the restrictions of the personal film, it is altogether possible for a student to produce a film worthy of the praise of the most discerning film critics. Already distribution agencies modeled after those of the underground have been organized to make the best of student produced films available. These agencies include The Young Directors' Center and The Youth Film Distribution Center of New York City and The Young Filmmakers' Exchange of Philadelphia. Of course, many of the students who study film in the English class may have little interest in making films themselves. The appeal of the underground is not limited to the production techniques that young film-makers can try themselves. For the student used to the feature length narrative film, it will be something of a surprise to discover the variety of subjects treated by the underground film-maker and his very personal treatment of these subjects, just as it would be something of a surprise for someone who had read only novels to discover poetry and the personal essay.

Since films are meant to be seen, no amount of secondhand description ever does much to tell what they are like. The unusual technical and stylistic devices of most underground film-makers often force the viewer to look at film in new ways. The films must be seen. The following titles are recommended as an introduction to the great variety of work available from the underground cooperatives. Catalogues, which the cooperatives will send on request, will help the teacher find additional selections. The films have been arranged, somewhat arbitrarily, into six categories.

NARRATIVES

The films in this first group are perhaps best described as narrative, although it would be difficult to tell what actually comes to pass in Myers' CORONATION, for example. With the king dead, more or less, the prince prepares to assume the duties that are transferred to him from another generation amidst chaotic initiation ritual that no one seems to understand, not the prince, his attendents, his subjects, or his curiously remote mother. Another film in this

group develops in a manner familiar to anyone who has ever seen a Hollywood monster movie; Burckhardt's LURK is a comic imitation of that form, complete with a mad professor, his beautiful daughter, and an unfortunate brain transplantee.

THE BRIDGE (C) 11 min. Tom Berman and Robert Halper
CORONATION (RM) 20 min. Richard Myers
FAT FEET (F) 20 min. Red Grooms
JENNY AND THE POET (GM) 25 min. George Manupelli
LURK (F) 38 min. Rudy Burckhardt

PORTRAITS

Many underground film-makers have done portraiture, sometimes of family and friends, sometimes even of places. Baillie's MR. HAYASHI is the portrait of a destitute Japanese laborer as he wanders around Berkeley, California. The inside of an empty gothic cathedral is the subject of Hindle's NON CATHOLICAM. Rappaport's subject in MUR 19 is himself.

4 GIRLS (CC) 3 min. Keewatin Dewdney
GEORGE DUMPSON'S PLACE (CC) 8 min. Ed Emshwiller
MR. HAYASHI (CC) 3 min. Burce Baillie
MUR 19 (F) 23 min. Mark Rappaport
NON CATHOLICAM (CC) 10 min. Will Hindle

ANIMATION

While the commercial studios have used animation to produce little more than the animated cartoon, underground film-makers have developed a variety of techniques. Household scissors of various sizes and construction paper cut into appropriate shapes are animated in Dewdney's SCISSORS, a witty fable of ecological survival. Jordan's GYMNOPEDIES is a fantasy concocted of nineteenth century steel engraving.

BREATHDEATH (F) 15 min. Stan Vanderbeek
THE FACE (CC) 3 min. Herbert Kosower
FISTFIGHT (F) 11 min. Robert Breer
GYMNOPEDIES (CC) 6 min. Larry Jordan
SCISSORS (CC) 5 min. Keewatin Dewdney

EDITORIALS

Like most people today, film-makers often have strong opinions about current social and political issues. They transform these opinions into film editorials in which they attempt to express their feelings without explicitely stating them. Some of these opinions are strong, indeed, and the teacher is reminded to preview these films to make certain that they are appropriate for his students.

AMERICA'S IN REAL TROUBLE (CC) 15 min. Tom Palazzolo
DODGE CITY (C) 4 min. Jeff Dell
LOST IN CUDDIGY (CC) 15 min. Ira Schneider
O DEM WATERMELONS (F) 12 min. Robert Nelson
STAR SPANGLED BANNER ONE (CC) 2 min. Dan McLaughlin

FILM POEMS

Some underground films have been described as "film poems," personal, lyrical interpretations of the subject the film-maker has selected to explore. Sometimes the subject seems unlikely, a motorcycle race in Baillie's YELLOWHORSE. More often

the subject is one more familiar in poetry, man's eternal anguish in Emshwiller's THANATOPSIS.

MY MAY (GM) 20 min. George Manupelli
THANATOPSIS (CC) 5 min. Ed Emshwiller
TUNG (CC) 5 min. Bruce Baillie
YELLOWHORSE (CC) 8 min. Burce Baillie

ABSTRACTIONS

The last group of films consists of works that are abstract or nonobjective. The subject matter is really the pattern on the screen and the rhythms to which it moves. Some of these patterns are produced electromically, as in Whitney's LAPIS.

ALLURES (J) 8 min. Jordan Belson
LAPIS (CS) 15 min. James Whitney
OFFON (CC) 10 min. Scott Bartlett
US DOWN BY THE RIVERSIDE (CC) 3 min. Jud Yalkut

DISTRIBUTORS OF UNDERGROUND FILMS

CC Canyon Cinema Cooperative
756 Union Street
San Fransicso, California 94133

C Center Cinema Co-op
540 North Lake Shore Drive
Chicago, Illinois 60611

CS Creative Film Society
14558 Valerio Street
Van Nuys, California 91405

F Film-makers' Cooperative
175 Lexington Avenue
New York, New York 10016

GM George Manupelli
P. O. Box 283
Ann Arbor, Michigan 48107

J Janus Film Library
24 West 58th Street
New York, New York 10019

RM Richard Myers
207 Crain Avenue
Kent, Ohio

FILMS AND THE ENGLISH CLASS

Charles P. Kendall
Arizona Western College, Yuma

The film as a communication medium promises a wealth of experience in the English class: Comprehension is quickened. By the abundance of thoroughly legible events portrayed, oral expression may be aided. In the film there is no such thing as difficult vocabulary. Relevant topics for discussion suggest themselves. In fact, the framework of the film is so similar to literature it can be even used as the basis for learning composition. The student may improve his value system by observing the alternates available to characters in the several social situations that the film presents. The student may extend his knowledge of an author's works by seeing films of those works he has not read. The ultimate effect might be to whet his desire to read more of his works. Perhaps, still more learning can evolve from a class film production project.

Let's zoom in a little closer on these subtopics:

Comprehension is quickened. A person reads in another person such clues to character as inflection of the voice, posture, facial expression, life style as reflected in his clothing--all this and more almost as well in the film as in the comic strip. These non-verbal clues are so legible his comprehension of them is immediate. Verbal vocabulary, so often a barrier to comprehension of printed material is eliminated. With respect to the amount of information a student can acquire per second, it is generally understood that the film far outstrips the printed word. TV commercials demonstrate this. When providing information primarily, the film is equally as uniform as the printed word. Each is mechanically printed from a master. That is, the advantage of all students being exposed to the same material obtains equally well to the film as to print. It is easy to see that the film is a shared medium of communication.

Much as in encountering the printed word, however, the student will identify with characters. This will be done variously depending on his socio-economic background. The disadvantaged student will identify with film characters he approves of and is familiar with and he will respond negatively to those who in his everday life are opposed to his ways. An illustration might be found in HAZEL, the TV serial in which the housemaid is the heroine and her white collared bosses represent Middle America. Imagine the reaction of Indians to a film containing a noble savage and a dastardly white man!

By the abundance of thoroughly legible events portrayed, oral expression may be aided. Since it ranks well with comprehension in the mental gymnastics of English, perhaps the greater payoff resulting from the use of films lies in the challenge to the student of transmitting his comprehension to others, that is, in expressing himself. This experience can well stretch the student's mind. In fact this is even a challenge to the professional film reviewer. We can expect then that the student will grope to express himself. Right away the similes will emerge as he seeks substitutes for the precise words he may not even know. And in my view similes are in order much of the time. They might sound as though they had been picked right off the sports page to borrow from Jerry Eaton: "big like a diesel truck," "all over the field like a woman driver," "running like a buffalo," etc. This is communication about the new and different in terms of the known and familiar, a time-honored method.

By means of similes and possibly metaphors we see him wrestling with this challenge. Having tasted success, he is encouraged to try again. Listening to other students express themselves may stir his sense of the fitness of expressions to the ideas they represent. Perhaps, he wants to modify what another has said. Hopefully, he continues to evolve the terms by which he can say what he means. He thinks out his value system and he tries to find the words to express it. Since he has greater ease in expressing thoughts he has perceived clearly, the device of supplying via the film the provocation for thoughts promises to become the beginning of expression. This provocation seems to be the film's great service.

It may be wise to allow plenty of time for discussion even if this change also means projecting the film only part way on one day and concluding it at the next meeting. This will frustrate the escape properties of a dramatic film but it will aid reaction to content.

As for topics for discussion, they might range through the sundry aspects of the film all the way from the obvious black-hat-versus-white-hat symbolism to subtleties such as the manner of walking: whether it be sauntering, plodding, lunging, mincing, gliding, skipping and so on.

Anachronisms are always fun to pick out: (1) the drone and pulsating of a helicopter during a period classic, for example, (2) auto tire marks on the sand as the oxen pull covered wagons across a salt flat, (3) getting 20 shots out of a six-shooter without reloading, etc. Defining texture, tint, shade, chroma, cadence, and other convincing niceties which film directors ever so meticulously prescribe during the planning period of a film might be fun, too. Perhaps what appears to be a character's reflex grimace "for real" may after all be a planned piece of business. Who knows?

Somewhat as the student reads the visual language of the film, he intuitively reads the nuances of character. By this means, in fact, the student may learn what makes other people tick whom he meets in his daily activities. Sizing people up may already be a well established trait of the student and we should acknowledge that knowing people is one of the non-book requirements for successful living. Encouraging him to analyze the characters in the film should be all he needs for sharpening his analytical powers. Fortunate, indeed, is the person who reads other people accurately!

The framework of the film is so similar to the framework for literature it can become the basis for learning composition. Some aspects of progression may be noted in the film, particularly the informative type of film. Identifying these aspects with the student in respect to time, space, cause, effect, growth, deterioration, etc. might aid him in organizing his own composition when it comes time to write. The teacher may find here an opportunity to increase the student's awareness of progression per se.

By observing the alternatives available to characters in the several social situations which the film may present, the student may improve his value system. In addition to the intellectual functions of comprehension and expression, social situations come through clearly from the film. Especially when characters and their alternatives are relevant to the student, the film may serve a secondary purpose in the classroom. Just before a given situation becomes resolved in the film, the projector can be stopped and the student can tell or write about the alternatives available to the characters. The film can be started to see how the situation is actually resolved and then it can be stopped again to permit the student to make a

comparison between his own resolution of the situation and the film's. The color/sound motion picture film in the hands of a master has the capacity to portray scenes with convincing realism! The substitute experience thus gained by the student enriches him with a sense of being present at the scenes. He acquires experience through empathizing with the characters in them.

The student may extend his knowledge of an author's works by seeing films of those he has not read. Wholly beyond considerations of the good to be gained from the film for the student's practice in receiving and sending information, the film alone may be used for extending the student's acquaintance with a given author's works. To suggest that the student by encouraged to see the film instead of the book is rank heresy to the purist, I know. Considering the student as having plenty of time for reading, the inclination and a quiet place where he can read on and on in large blocks of time, this suggestion does sound like a stupid, frustrating disservice. When we take a hard, clear look at his inclinations in today's ratrace life, perhaps we can see that a gain will nonetheless be made. How much better for the student to have seen the film and not read the book! The gain would be peripheral to his knowledge, to be sure, yet it would have reference value. We may well be guided by reports of the jump in book sales as a result of making a film of it. If the broadcast of classics, for example, over TV, as reported, has stimulated sales in print, there seems to be hope for the student who only sees the film. His concern over the filmed works may be sharpened.

Shakespeare might have had something to say about using film in the English class. Speaking of the play alone he said its purpose is to hold up the mirror to nature. What more might have he added regarding film? The mirroring function is so much more vivid and far ranging the transport is even greater than reality! Would he have approved of the student only seeing his play and not reading it or vice versa? Who can say?

Perhaps still more learning can evolve from a class film producing project. Both comprehension and expression will come under greater stress. As a creation of his total capability the film challenges him through and through. Depending on how much the production is divided among the class members, all aspects or only a few may be his to attend to. Since filmic information resembles literature in all its variety, he as creator now comes to grips perhaps for the first time in with both substance and form. He will find decisions to be made at every turn. Though some of the mechanics of production may surprise him with their seeming indirectness, there is a good chance he can master them. Aren't most of us accustomed to operating gadgets? No real problem here. What may prove to be a problem, however, may be substance. Much like composition he must limit his subject, supply concrete details, take a point of view, provide a point of beginning, say something to the viewer and stop. For example, the film showing littering, pollution, wanton destruction of beauty in a city park says ever so much more than the film that shows several dozen tail lights on cars in a supermarket parking lot as one student film I know has done. Still more evocative would be identifiable people caught in the act of littering, polluting, disecrating!

Once the substance has been selected, the form may suggest itself. The variety of long, normal and wide angle shots as well as close-ups demands visualizing on the producer's part. A new-found sense of proportion may dictate how much of one or another scene to cut into the film, what to cut out, what to reshoot and what to add in order to symbolically bridge the gaps in continuity. The student may discover that these functions in film parallel functions in composition. Here again he faces decisions-decisions and whether he slavishly follows the dictates of his

shooting script or whether he improvises as he shoots, or does both, and creates as he edits, he will experience the adult anguish of making decisions. As an experience, a film can be a developer of the student's whole self. Latent talent (and inadequancies) will surface. New struggle will dog his every step. The most of all he learns will be the need to accept responsibility for his decisions. If on his share of the project he wins approval from his peers, he will be happy; if disapproval results, he will be unhappy, much as adults are. As he progresses, he has committed himself to a course of action and he must live with it among those all-important people, his peers.

Such a project is a challenge to a teacher, too, you may be sure. It is inevitable that he will grow with the student as he shares the adventure. It's not easy, but it promises insights into what may prove to be a new and exciting switch in English.

The potency of the film as a communication medium cannot be overemphasized. The film teaches. It stirs the emotions with non-verbal language. It reveals what is rarely and often obscurely seen. It takes the student everywhere. It compresses time and it expands time. Its latent capacity to perk up the English class is well worth tapping.

THE FILM WAS VERY FUN-DAMENTAL

Mildred M. Jeranko, Cortez High School, Glendale

Last year, a tenth grade English class at Cortez made a film based on their daily school life for less than $40.00. To make our film, THE GOOD, THE BAD, AND THE UGLY, we had three cameras, lights, a tripod, a light meter, and some advice from more experienced faculty members. All that, and the courage born of ignorance. The project consumed six weeks of planning, organizing, shooting, developing, viewing, editing, and splicing with students divided into groups to divide the work.The six weeks left us with only a few days remaining in the school year to complete a sound track and to see the final results of this, our herculean effort.

There were various problems, and students were usually responsible for working out solutions, all the time getting more practice in communication than most of them had had all year. Students wrote informally about ideas for the film or suggestions or evaluations or gripes about other groups and their work. Writing flowed in, and the more disgruntled the student, the longer the writing.

I do not know whether I would attempt this again without some training. I do know that the evaluations of students have made me rethink my ideas of what learning actually is. The comments below are those of the students and they certainly betray their feelings about the value of the film.

"It was fun but it was a learning experience. It was almost impossible to believe the difference in our film when music was added. It was twice as funny. I think we should have been a little more organized, but it was the first time for the teacher and the class. If we had the time to make another one, it would be close to perfect."

"We got a chance to express what we feel about this school and how it really is. We got to make it the way we wanted to make it. There is nothing more boring than to have a class where everyone just sits there and two people are participating. In this film everyone was doing about an equal amount of work. Some of the things were sort of a waste because they didn't have anything to do with the idea. The one thing that is really good is that we, ourselves, made it."

"We have been doing a film, which I don't like, because the film editor spliced out most of the good parts."

"The film had many good and bad points. It involved everyone. Everyone had something worthwhile to contribute to it. Our greatest problem was we weren't organized. We ended up filming just anything without thinking about it. The whole class should have decided and not just a few people. We picked a good subject, got many worthwhile scenes, but we wasted too much film kidding around."

"I think letting the girls shoot was the biggest mistake you made. All they did was show girls, girls sitting on a bench, girls walking around, and then they said I was wasting film. In parts the film was good, I heard from friends that it was good, but they wondered who shot the girls' scene. Next time let the boys who start the film, finish the film."

"One thing about this film, you could see how well you were progressing. On other projects all you know about your efforts is what you get on your grade, but in making this film, you can see how well you did."

"The movie had great potential and made us realize that movie-making is harder to do than it looks. It shows some imagination and talent. I think nobody has ever lived until they undertake a job like this."

"We learned from our mistakes, so if we do it again we'll almost be experts. This was the best thing I ever did in English."

"The film was a very fun-damental film, leaving out the damental part. If it weren't for the girls, we could have made a half-way decent film."

WHAT FILMS ARE WORTH SEEING? WHAT BOOKS ABOUT FILM ARE WORTH READING?

Ken Donelson, Arizona State University

If films in the English class once meant such non-aesthetic horrors as "Our Friend, the Introductory Adverbial Clause" or "Building the Globe Theatre for Fun and Profit" or "Let Us Pray Together at the Tomb of Shelley" or "Joyce Kilmer Country," films in the English class now mean perceptive and exciting films like "Why Man Creates" or "Time Piece" of "Night and Fog" or CITIZEN KANE or ON THE WATERFRONT or LA STRADA. If English teacher questions about film once ran to "Why should films be used in English class?" or "What films could be used?" or "How do I learn to run a projector?" English teachers today are more likely to ask "What new films have you seen?" or "Have you ever tried _____ in your class?" or "What kind of equipment are you using?" or "Have you set up a film elective yet?" or "What has your school done about student filmmaking?" or "Have you made any films lately?" Only one question seems to have persisted in virtually unaltered form, that timeless and inevitable and ubiquitous question, "Where (How) can we get money to rent films?" and today that question seems less an evasion or cop-out than an understandable concern that some good films are being left out of the English curriculum.

Four questions that do pop-up at film conferences or English teacher meetings, often with neophytes but also with experienced film teachers, are (1) what books, new or old, about film would be worth reading? (2) what short films have been successful in class? (3) what feature-length films work? and (4) what warnings or recommendations or suggestions could be offered to improve film teaching?

During August and September 1970, I wrote to 125 teachers of film and members of the American Film Institute (AFI) asking them to recommend 10 or so film books worth reading, 10 or so short films they had found good, and 10 or so feature-length films students had liked. I further asked them to give any suggestions or warnings or recommendations they thought would be of help to any film teacher. In mid-December 1970, I began to tabulate the 74 replies (all but 3 were full-time English teachers and only 12 others were in something other than secondary schools).

The usual cautions should be sounded for the data listed below. (1) The request to limit lists to 10 or so choices led some to complain that there were many good books and films they had left out, led some to ignore instructions and list from 15 to 20 items, led several to comment that their speedy replies meant their lists were tentative or suspect and would have been different if they had had more time, but led one teacher to list only a book or two since "There is a lack of good book in the area." (2) Several respondents listed films with a comment that "The kindof films you'd use would depend on your classes, the situation, and the aim of yor teaching, so I've picked films that would apply to just about anybody, insteadof films I would use" or "Among the above listed films, few would rank as my personal favorites, but these, by vote kept over a course of several years, are the favrites of several hundred high school students with whom I have worked and studied fim." hints that different film teachers chose films with quite different criteria in mind. (3) A few people questioned the worth of making out lists of books or films, though all did list a few items, because "So much depends on the student, the teacher the schedule, the budget. . . My different list of books reinforces this view. Since I live in an area where cinema books cannot be evaluated at a library or bookstore, I have shelves of books that are good for bits of information only. I do not know how to space a teacher this expensive experience."

With all the qualifications and cautions about questionnaire responses, however, the information below may be of some help to teachers just beginning to use outreach

film, perhaps even a little help to teachers pretty well acquainted with film. The only other poll to garner similar information about film (though not about film books) appeared in MEDIA AND METHODS, May 1970, and the lists of short and feature films listed there will be given in this report at appropriate times.

BOOKS ON FILM WORTH RECOMMENDING TO AN ENGLISH TEACHER

Books listed below received more than one recommendation (78 other books were recommended only once). Numbers to the left indicate the total recommendations for any title. Bibliographical matter can be found in CURRENT READING in this issue.

(38) Arthur Knight, THE LIVELIEST ART (film history)
(34) William Kuhn and Robert Stanley, EXPLORING THE FILM (pedagogy)
(19) Pauline Kael, KISS KISS BANG BANG (criticism)
(17) Sharon Feyen, ed., SCREEN EXPERIENCE: AN APPROACH TO FILM (pedagogy)
(15) Pauline Kael, I LOST IT AT THE MOVIES (criticism)
(14) Richard Dyer MacCann, ed., FILM: A MONTAGE OF THEORIES
Edward Pincus, GUIDE TO FILMMAKING
Ralph Stephenson and J.R.Debrix, THE CINEMA AS ART
(13) Lee R. Bobker, ELEMENTS OF FILM
Penelope Houston, THE CONTEMPORARY CINEMA
(12) George Bluestone, NOVELS INTO FILMS
William Kuhns, THEMES: SHORT FILMS FOR DISCUSSION
(11) Marian Sheridan, et al, eds., THE MOTION PICTURE AND THE TEACHING OF ENGLISH
(10) Lewis Jacobs, ed., THE EMERGENCE OF FILM ART
David Mallery, THE SCHOOL AND THE ART OF MOTION PICTURES, rev. ed.
Marshall McLuhan, UNDERSTANDING MEDIA
Sister Bede Sullivan, MOVIES: UNIVERSAL LANGUAGE--FILM STUDY IN HIGH SCHOOL
(9) James Agee, AGEE ON FILM
Emile McAnany and Robert Williams, THE FILMVIEWER'S HANDBOOK
(8) Rudolf Arnheim, FILM AS ART
Sergie Eisenstein, FILM FORM and FILM SENSE
David Sohn, FILM: THE CREATIVE EYE
Daniel Talbot, ed., FILM: AN ANTHOLOGY
(7) Ralph J. Amelio, et al, WILLOWBROOK CINEMA STUDY PROJECT
Edward Fischer, THE SCREEN ARTS: A GUIDE TO FILM AND TELEVISION APPRECIATION
Sheldan Renan, AN INTRODUCTION TO THE AMERICAN UNDERGROUND FILM
(6) John Culkin, FILM STUDY IN THE HIGH SCHOOL
Rodger Larson and Ellen Meade, YOUNG FILMMAKERS
Marshall McLuhan, THE MEDIUM IS THE MASSAGE
(5) Arthur L. Gaskill and David Englander, HOW TO SHOOT A MOVIE STORY: TECHNIQUE OF PICTORIAL CONTINUITY
Roy Huss and Norman Silverstein, THE FILM EXPERIENCE: ELEMENTS OF MOTION PICTURE ART
Stanley Kauffman, A WORLD ON FILM
Ernest Lindgren, THE ART OF THE FILM
Douglas Lowndes, FILM MAKING IN SCHOOLS
Karel Reisz and Gavin Miller, eds., THE TECHNIQUE OF FILM EDITING
Andrew Sarris, THE AMERICAN CINEMA: DIRECTORS AND DIRECTIONS, 1929-1968
John Russell Taylor, CINEMA EYE, CINEMA EAR: SOME KEY FILM-MAKERS OF THE SIXTIES
(4) Andre Bazin, WHAT IS CINEMA?
Joseph Gelmis, THE FILM DIRECTOR AS SUPERSTAR
Robert Gessner, THE MOVING IMAGE: A GUIDE TO CINEMATIC LITERACY
Lewis Jacobs, THE RISE OF THE AMERICAN FILM: A CRITICAL HISTORY

(4) Haig P. Manoogian, THE FILM-MAKER'S ART
John Mercer, AN INTRODUCTION TO CINEMATOGRAPHY
Kirk Smallman, CREATIVE FILM-MAKING
David A. Sohn, FILM STUDY AND THE ENGLISH TEACHER
(3) Emil Brodbeck, HANDBOOK OF BASIC MOTION PICTURE TECHNIQUES
Kevin Brownlow, THE PARADE'S GONE BY
C.W.Ceram, ARCHEOLOGY OF THE CINEMA
Judith Crist, THE PRIVATE EYE, THE COWBOY, AND THE VERY NAKED GIRL
Robert Ferguson, HOW TO MAKE MOVIES
Leslie Halliwell, THE FILMGOER'S COMPANION
Robert Heyer and Anthony Meyer, DISCOVERY IN FILM
Siegfried Kracauer, THEORY OF FILM: THE REDEMPTION OF PHYSICAL REALITY
John Howard Lawson, FILM: THE CREATIVE PROCESS
Kenneth Macgowan, BEHIND THE SCREEN: THE HISTORY AND TECHNIQUES OF THE MOTION PICTURE
Joseph V. Mascelli, ed., AMERICAN CINEMATOGRAPHER MANUAL, 3rd. ed.
Anthony Schillaci and John Culkin, eds., FILMS DELIVER: TEACHING CREATIVELY WITH FILM
Raymond Spottiswoode, FILM AND ITS TECHNIQUES
Francois Truffaut, HITCHCOCK
(2) Gregory Battock, ed., THE NEW AMERICAN CINEMA: A CRITICAL ANTHOLOGY
A.R.Fulton, MOTION PICTURES: THE DEVELOPMENT OF AN ART FROM SILENT FILMS TO THE AGE OF TELEVISION
William Jones, SUNDAY NIGHT AT THE MOVIES
Jim Kitses, HORIZONS WEST
Rodger Larson, A GUIDE FOR FILM TEACHERS TO FILMMAKING BY TEENAGERS
Richard Dyer MacCann, ed., FILM AND SOCIETY
J.M.L.Peters, TEACHING ABOUT THE FILM
Robert Richardson, LITERATURE AND FILM
T.J.Ross, ed., FILM AND THE LIBERAL ARTS
Paul Rotha, THE FILM TILL NOW: A SURVEY OF WORLD CINEMA
Andrew Sarris, ed., INTERVIEWS WITH FILM DIRECTORS
Anthony Schillaci, MOVIES AND MORALS
David Sohn and Melinda Stucker, FILM STUDY IN THE ELEMENTARY SCHOOL
Raymond Spottiswoode, A GRAMMAR OF FILM
Ralph Stephenson, ANIMATION IN THE CINEMA
David C. Stewart, ed., FILM STUDY IN HIGHER EDUCATION
Paddy Whannell and Peter Harcourt, eds., FILM TEACHING
Peter Wollen, SIGNS AND MEANING IN THE CINEMA

Though I neglected to ask for recommendations of film journals, several people reminded me and listed from 1 to 5 journals as part of their booklist. Those receiving more than two recommendations are listed below.

(16) MEDIA AND METHODS (several called this "the must on any list.")
(4) SEE
(3) CINEMA
FILM COMMENT
SHOW
(2) FILM MAKER'S NEWSLETTER
FILM QUARTERLY
FILMS IN REVIEW
MEDIA MIX
TAKE ONE

SHORT FILMS WORTH RECOMMENDING TO TEACHERS AND STUDENTS

Short films listed below received more than one recommendation (135 short films were listed only once). Numbers to the left indicate total recommendations for each film. The short films listed as most popular in the May 1970 MEDIA AND METHODS poll (1400 readers completed the questionnaire) are given in the right-hand column, from first choice through twentieth choices.

ARIZONA ENGLISH BULLETIN poll

(40) "An Occurrence at Owl Creek Bridge
(33) "Why Man Creates"
(21) "The Red Balloon"
(20) "Glass"
(18) "Dream of Wild Horses"
"Night and Fog"
(17) "Time Piece"
(13) "Clay"
"The Hand"
"Neighbors"
"The Stringbean"
(12) "A Chairy Tale"
"Moods of Surfing"
(11) "No Reason to Stay"
(10) "American Time Capsule"
(9) "Phoebe"
"Pigs"
"The Searching Eye"
(8) "Toys"
"Very Nice, Very Nice"
(7) "The Critic"
"The House"
"Leaf"
"The Magician"
(6) "Goodnight, Socrates"
"Sky"
"Time Is"
"A Time out of War"
"Two Men and a Wardrobe"
"Unicorn in the Garden"
"You're No Good"
(5) "Adventures of an *"
"Chickamauga"
"Flatland"
"The Golden Fish"
"The Hangman"
"The Hat"
"Help! My Snowman's Burning Down"
"La Jetee"
"Nahanni"
"The Sixties"
"Ski, the Outer Limits"
"The Wall"
(4) "Automania 2000," "Basic Film Terms: A Visual Dictionary," "Claude," "Eve," "The Little Island," "Odessa Steps" sequence from POTEMKIN, "Parable," "rain-shower," "Rhinoceros," "That's Me," "The War Game," "The Weapons of Gordon Parks"

MEDIA AND METHODS poll

1. "An Occurrence at Owl Creek Bridge"
2. "Why Man Creates"
3. "The Red Balloon"
4. "Night and Fog"
5. "Phoebe"
6. "Dream of Wild Horses"
7. "The Hangman"
8. "Neighbors," "The Stringbean," "Parable"
9. "Moods of Surfing"
10. "Time Piece"
11. "The Hat," "Clay," "Sixteen in Webster Groves," "Toys"
12. "The Hand," "No Reason to Stay"
13. "Hunger in America"
14. "The Searching Eye," "The Golden Fish," "Harvest of Shame"
15. "Run," "The War Game," "The Critic"
16. "A Lover's Quarrel with the World," "American Time Capsule," "Two Men and a Wardrobe"
17. "Glass," "Ski, the Outer Limits," "Black History--Lost, Stolen, or Strayed," "Conformity," "The Adventures of an *," "Help! My Snowman's Burning Down," "You're No Good," "Nanook of the North"
18. "Hemingway," "A Time for Burning," "A Chairy Tale"
19. "Very Nice, Very Nice," "The Game"
20. "The Weapons of Gordon Parks," "Eye of the Beholder," "Leaf," "The Detached Americans," "Cities in Crisis," "Chickamauga," "The Unicorn in the Garden," "Pigs"

(3) "The Big Shave," "Catch the Joy," "The Chicken," "A Day with Timmy Page," "Les Escargots," "Flavio," "The Game," "The Hole," "Overture/Nitany," "The Red Kite," "21-87," "White Mane"

(2) "Ark," "Chromophobia," "The City," "City of Gold," "The Daisy," "End of Summer," "Eye of the Beholder," "Free Fall," "Fun Factory," "Genesis," "Happy Anniversary," "Harvest of Shame," "Ishi," "Jail Keys Made Here," "Joshua," "Let the Rain Settle It," "Memorandum," "Moonbird," "A Movie," "Night Mail," "NY NY," "Off-On," "Oh, Dem Watermellons," "On Seeing Film," "Pas de Deux," "Place to Stand," "The Pusher," "Refiner's Fire," "The Real West," "Run," "Skaterdater," "Soldier," "Still Waters," "Syrinx," "23 Skidoo," "Turned On," "The Umbrella," "Up Is Down," "World of '68"

FEATURE-LENGTH FILMS WORTH RECOMMENDING TO STUDENTS AND TEACHERS

Feature-length films listed below received more than one recommendation (125 films received a single vote). Numbers to the left indicate total recommendations for each film. The feature-length films listed in the MEDIA AND METHODS poll in the May 1970 issue are listed in the right-hand column from first choice through twentieth choices. In both polls, readers will note that several films are still running at theatres and are not available from 16mm film distributors.

ARIZONA ENGLISH BULLETIN poll

(35) CITIZEN KANE
(24) ON THE WATERFRONT
(21) LONELINESS OF THE LONG DISTANCE RUNNER
(20) HIGH NOON
(15) LA STRADA
(14) DAVID AND LISA
THE 400 BLOWS
(12) NANOOK OF THE NORTH
NOBODY WAVED GOODBEYE
(11) THE BICYCLE THIEF
(10) THE PAWNBROKER
POTEMKIN
(9) REQUIEM FOR A HEAVYWEIGHT
(8) RAISIN IN THE SUN
TO KILL A MOCKINGBIRD
2001: A SPACE ODYSSEY
(7) BLOW-UP
HIGH SCHOOL
LONELY ARE THE BRAVE
THE RIVER (Pare Lorentz's documentary)
ROMEO AND JULIET (Zeffirelli)
SALESMAN

(6) BIRTH OF A NATION, CYRANO DE BERGERAC, DR. STRANGELOVE, THE GOLD RUSH, THE GRAPES OF WRATH, IF . . ., MIDNIGHT COWBOY, NOTHING BUT A MAN, THE SEVENTH SEAL

(5) CASABLANCA, EASY RIDER, THE HUSTLER, LORD OF THE FLIES, RASHOMON, THE SEVEN SAMURAI

(4) THE AFRICAN QUEEN, BILLY BUDD, BONNIE AND CLYDE, CATCH-22, COOL HAND LUKE, 8½, THE GRADUATE, KING AND COUNTRY, SHAME, Z

(3) ALL QUIET ON THE WESTERN FRONT, BATTLE OF ALGIERS, BUTCH CASSIDY AND THE SUNDANCE KID, CHARLY, THE COOL WORLD, DEAD BIRDS, EAST OF EDEN, FAHRENHEIT 451,

MEDIA AND METHODS poll

1. ROMEO AND JULIET (Zeffirelli production in 1969)
2. EASY RIDER
3. LONELINESS OF THE LONG DISTANCE RUNNER
4. ON THE WATERFRONT
5. NOBODY WAVED GOODBYE
6. RAISIN IN THE SUN
7. DAVID AND LISA
8. TO KILL A MOCKINGBIRD
9. NOTHING BUT A MAN
10. LORD OF THE FLIES
11. CITIZEN KANE
12. MIDNIGHT COWBOY
13. THE GRADUATE
14. GRAPES OF WRATH
15. CHARLY
16. LA STRADA
17. BILLY BUDD and HIGH NOON
18. HIGH SCHOOL and OK-BOW INCIDENT
19. 2001: A SPACE ODYSSEY and DEATH OF A SALESMAN
20. LAST SUMMER and THE LEARNING TREE

FORBIDDEN GAMES, THE FRIENDLY PERSUASION, GONE WITH THE WIND, A HARD DAY'S NIGHT, THE INFORMER, INTOLERANCE, KING KONG, KING RAT, LAST YEAR AT MARIENBAD, THE MAGNIFICENT AMBERSONS, THE MALTESE FALCON, M.A.S.H., MODEN TIMES, MONSIEUR VERDOUX, MUTINY ON THE BOUNTY (1935 version), A NIGHT AT THE OPERA, OLYMPIA, ONE POTATO TWO POTATO, PATCH OF BLUE, PATHS OF GLORY, SINGIN' IN THE RAIN, THIS SPORTING LIFE, TREASURE OF SIERRA MADRE, TRILOGY (the Perry's film), WOMAN IN THE DUNES, WOODSTOCK, YOJIMBO

(2) ANNE OF A THOUSAND DAYS, BAD DAY AT BLACK ROCK, BLACK ORPHEUS, THE BLUE ANGEL (German version),THE BRIDGE, THE CAINE MUTINY, DARLING, LA DOLCE VITA, DR. ZHIVAGO, FANTASIA, THE GENERAL, GREED, THE HAUNTING, THE HEART IS A LONELY HUNTER, THE HILL, HUD, THE ISLAND, INHERIT THE WIND, JULES AND JIM, JULIET OF THE SPIRITS, THE LADY KILLERS, THE LAVENDER HILL MOB, A MAN FOR ALL SEASONS, THE MANCHURIAN CANDIDATE, METROPOLIS, THE MIRACLE WORKER, NORTH BY NORTHWEST, THE OX-BOW INCIDENT, PETULIA, PHANTOM OF THE OPERA (silent version), A PLACE IN THE SUN, THE PLOW THAT BROKE THE PLAINS, THE PRIME OF MISS JEAN BRODIE, PUBLIC ENEMY, REBEL WITHOUT A CAUSE, THE RED SHOES, RIDE THE HIGH COUNTRY, RIVER RUN, THE SHOP ON MAIN STREET, SUNDAYS AND CYBELE, THE 39 STEPS (the 1935 version), THE VIRGIN SPRING, WEST SIDE STORY

The author of the article (entitled "Apricots, Stovebolts, and Dingbats") about the 1970 MEDIA AND METHODS poll warns that some films are in danger of being overused, of becoming schoolishly stale. "It is obvious that if a visual or literary experience hangs around a school long enough, it becomes a curriculum fixture. Study guides are issued, and teachers become so familiar with it that it ceases to be an experience and becomes instead an analytical exercise." The author suggests that teachers look for films that are good but new or little-used--"The advantage of constantly seeking out new materials is their potential for freshness and spontaneity." (MEDIA AND METHODS, May 1970, p.30) Clearly, there is danger of some sort of of semi-official party-line developing in film teaching,witness the most popular titles in both ARIZONA ENGLISH BULLETIN poll and MEDIA AND METHODS poll, both for short films and feature-length films. English teachers interested in film should get on the mailing lists of many distributors and habitually read their catalogues (which is less a chore than fun). A list of several distributors concludes this issue, and the editor hopes readers will not take that list as a space-filler but rather as an invitation to write distributors and avidly read catalogues and flyers and brochures. And certainly, any English teacher using films ought to read books and journals about film and go to film conferences as often as possible. There's nothing like seeing 50 new short films at a conference to alert you to what is new and different and usable. If some of your favorite short or long films are not in the lists above, then write an article urging others to consider using this or that film, not to develop a newer and better orthodoxy but to alert others to what they are missing.

More than 60 teachers wrote recommendations or warnings or suggestions; anything from half a dozen words to two single-spaced pages. The categories below are pretty fuzzy, but the individual comments may be of considerable help to film teachers.

Reading and viewing English teachers need to do to teach film

"It is most essential that the film teacher read a lot about film. For the English teacher, none is more entertaining and insightful than Pauline Kael; the first and strongest recommendation I would have for anyone who plans to teach film is that they must read Kael."

"Build a background by attending film conferences, joining film societies, and previewing films."

"Join the American Film Institute." (repeated many, many times)

"Research catalogues and journals--such as FILM LIBRARY QUARTERLY and MEDIA AND METHODS."
"Read MEDIA AND METHODS! It's great! Read anything by David Sohn or Hank Putsch."
"Know what you're doing. Don't start plunging kids into 'film experience' without realizing the implications, analyzing the films used, attempting to educate for critical judgment, or providing yourself with sufficient background on the subject."
"Participate in screen education workshops and take courses in film study and film making."
"See at least 250 major films and 500 short films before beginning any academic study of film. Most films should be seen at least twice."
"No teacher who is not an avid film watcher (at least to the extent of watching the late show on TV) should teach the course."
"Be sure that you, as a film teacher, keep abreast of all the current flicks being shown at the downtown movie theater as well as knowing the films you will be using in class. Your students will want to discuss current films many times, and if you haven't seen the film and have to tell a class that when there is a hot question-discussion session going, their enthusiasm drops a notch. The next time they may not seek your advice with as much trust and eagerness. This may cost you some extra 'bread,' but it is well worth it."
"Write for as many film catalogues as possible, and then spend all the time you can browsing through them. Maybe even more important, get on all the distributors' mailing lists so you can keep up to date on new films."
"Don't consider yourself an expert unless you've seen LA CHIEN ANDALOU, FREAKS, LAST YEAR AT MARIENBAD, and CITIZEN KANE."

Class discussion of films

"Don't rely too heavily on what others have said about a film; do rely on your reaction and that of your students."
"Be inductive in your approach. Don't limit the power of the film by telling in advance what it contains."
"Distinguish between objective and subjective response, but don't undervalue either."
"Warning! Let them see a lot of film; don't tell them what to look for. Let some time elapse--15 minutes at least--before discussing. Let them say what they experience."
"Considering kids' desires when they are first exposed to film study and considering the typical English teacher's background, I would suggest that the class spend most of its time watching films and discussing them."
"First, let the students respond to the film. Good start is to go around the room and ask each student to mention one thing he remembers from the film--a scene, a gesture, a statement. Don't have them take notes during the film. They are so programmed in their response to books that a showing of 'The Red Balloon' flopped. As one student said, 'We didn't know we were supposed to enjoy it.' You will be surprised how quickly and unconsciously they will pick up symbolism--without your saying 'What was the symbol in the second reel, fourth scene?' This is definitely an area where you can learn together--invariably they find things on one showing that I missed on five."
"Students should interpret films for themselves without too much teacher direction. Showing a film once without teacher direction, then holding discussion, then showing the film a second time proved to be a successful procedure."
"Let the students' reactions and impressions govern the course (in discussing the films seen). Your role is a moderator or co-participant, rather than 'the authority.' "

AND NOTE THESE WARNINGS

"Film is an experience. A 'film discussion' is not the same thing as a 'film experience.' The former doesn't even approach the latter. Keep the two distinctly defined for your students. Do not destroy the experience of the cinema art form as we've destroyed poetry. Teach appreciation and depth experiencing."

"Film can be ruined by too much dissection. The kids should be the ones to tell each other and you why it's good or bad."

"Don't talk them to death."

Evaluating students in film classes

"If you must test students on film, test for analysis and synthesis--not recall."

"Let the students write good old themes on film and TV. You'll be surprised how many students who refuse to write about a novel will write about a film."

"Don't kill the film by discussion before--tests or picky questions after. Enjoy. See. Discuss. Hopefully, kids will be able to understand not only the film and film techniques, but also each other."

"Test just the techniques or the technical aspects. You can't grade the film experience. They can write critical essays, etc., but the experience can be spoiled if not motivated carefully."

Facilities and equipment and budgets in film teaching

"Clean the gate of the projector before showing a film." (repeated over and over and over)

"Darken the room before you show films." (Obvious? Apparently,the teachers did not think so since it popped up many times)

"Do everything in your earthly power to make sure the room is dark (not dim), is painted a dark color, and if possible have the projector in a special box or booth to get rid of the noise. Otherwise, it's like asking students to read Joyce or Woolf in the cafeteria at 12:15."

"Our first year of film study was a nightmare in the GYM, which is an excellent gym but NOT a cinema hall!! Since then we have had almost the maximum success at the local theater. Our gallant manager procures the films we request. Our fee covers the film, the use of the theater, air-conditioning, and all--it's great! This was we get more recent films, but it is hardly possible to get the old film classics which are only on 16mm. This is on school time."

"Get a substantial budget--somehow."

"Explore the financial possibilities first, but don't let that defeat you completely."

"Try to build a film library in your district."

Filmmaking, for students AND teachers

"After initial briefing, have students make short films themselves, show them, and critique constructively. Learning by doing beats all textbook reading."

"Every class should get into small groups and make a first film. Just help with editing and script approval. You'll not have a job very long if all the ideas kids have go unchecked and unscreened."

"Good experiment--have several groups make a film about the same theme and then talk about the tremendous differences."

"If possible, begin the course by having students become image-conscious by having a still camera or super-8mm camera to depict similar actions at different angles and distances and compare and discuss the results. Which are most powerful? Why?"

"The making of films is one of the few areas in education where a student can break away from tradition and create something which says, 'This is what I am' in a medium all his own."

BUT
"Let students get their hands on equipment and make films, but be sure they have a basic knowledge of technique first. Don't place a camera in the hands of a complete neophyte and let him go out and shoot with nothing to draw on. It is not true that his attempts will be better for not having been 'tainted' by previous discussions on camera angles, shots, framing, sparing use of the zoom, etc. I have not decided yet whether I ought to have a student do a storyboard for every film, but he should do one for his first few films. Make sure your students know how to use equipment before they try to shoot. You make think he'll remember better if he figures things out for himself, but tain't so. All you'll end up with is broken cameras."

AND
"Don't compel all students to make films."

AND
"Learn enough about filmmaking to be an adequate resource person. Then sit back and let your students teach you! Don't try to guide them or give them directions to follow--let their imagination, creativity, and ingenuity take them where it will. The results will be quite surprising."
"Additionally, teachers themselves should get involved in film making, regardless how simple their skills and knowledge."

AND
"Lots of times parents are good resources, especially when it comes to movie-making."
"Ask your local TV stations for news footage not shown on the air. Use for splicing and producing your own films in class or wash and draw animations with felt tip pens."
"Ask local TV stations for old commercials. Edit them on a big reel and show them as examples of editing."
"8mm is tricky. Be cautious. Do it yourself first."

Selecting films for classroom use
"Use films students like, even grade B films, as opposed to distasteful classics."
"Classic films (pre-1950) grab kids as much as the 'pop film' field. Show silent films (POTEMKIN, THE BIG PARADE, LAST LAUGH, etc.) as much as sound films."
"Show good films mainly. Use TV and TV films to discuss materials and to save budget money. Great programs on NET and PBS on film."
"Don't expect a film to go over with a class because it's a 'classic.'"
"Don't show only movies you've seen before; try to vary about 50-50 each term."
"I would personally recommend an approach that focuses on "The varieties of Film Experience' which can include silent, experimental, and all other types of film but leaves the context open (for a beginning class, that is)."
"As much contemporary film as possible--THE GRADUATE, BONNIE AND CLYDE, CHARLY, MIDNIGHT COWBOY, CATCH-22, and new releases."
"I don't know about Arizona, but Southern California public libraries have extensive film collections which are available for free loan."
"There's much of value in free films available; try such distributors as the Canadian Consulate, Modern Talking Pictures, and Association Films."
"The cheapest source of films for silent period and early sound will be KIT PARKER FILMS, 56 Rancho Road, Carmel Valley, California 93924. However, this library will not be open for distribution until Summer 1971."
"I've read film catalogs till I'm blind, but the least expensive and most accommodating film rental house is BUDGET FILMS, 4590 Santa Monica Blvd., Los Angeles, California 90029."

Time needed for film study per day

"Two hour blocks are best. Meet every other day, one hour on the third."

"A must: any film course must be able to schedule enough time so that a feature film can be shown in one meeting. No reason to split-show a film."

Beware the academic kiss of death in teaching film

"Please don't ruin film study as we have so many things in schools."

"Don't overkill film."

"Learn by doing, but don't kill films by over-teaching."

Don't teach film as though it were literature

"Don't teach film based on the terminology of literary criticism. The film is not a novel."

"Do not teach film as an extension of literature, but as a distinctive medium of art and communication!!!!! The shot is not a word or a sentence."

"The English teacher should beware of trying to transfer literary criticism techniques to the film. True, mood is mood and characterization is common to both media, but reading is personal, and film viewing is a group activity. The page differs from the screen."

"Understand the difference between film and literature. Movies have too often had as their content adaptations from literature, i.e., novels. Film is an audio and visual art form and should be considered to have its own language, form, or structure."

Approaches to teaching film

"The best thing I can say is that the most appealing trap a teacher can fall into is to spend too much time watching films. There are so many films that are really worth watching that the students and teacher can become mesmerized by film watching. The teacher must decide at the beginning what films he'll take time to see, WHY he wants the students to see them, and what he's going to do as a result of having seen those particular films."

"Do more listening than talking."

"Remember that you're not teaching film or students; you're teaching yourself to the students. So, know who you are."

"Don't teach film historically--do it eclectically. Kids get bored just seeing all the old films. We mix them up like crazy and the students really kept with it."

"The chronological approach has been of the greatest interest and value in the film survey class, from 1902 straight through (first semester, silent; second semester, sound). Sounds deadly, but it is surprisingly enlightening and fun. Maybe 'illuminating' is a better word."

"Avoid a heavily structured curriculum. The kids are motivated. Let them develop the course as to their interests and needs. Let's not kill another area of study and interest for our youth."

"A reasonably structured approach has been more successful than a wide-open approach, but it depends. A tutorial/independent study program can be worked out with students."

Relax and stay loose

"Don't be fearful. Films and books will teach you, yourself. Then the kids can take it from there."

"Stay loose. While film study is very important in this age of images, it will never be accepted by students unless their awareness and understanding of films is allowed to evolve slowly and somewhat spontaneously. Try to lead them as far and as quickly as they wish to go."

"Hang in there. It's worth the battle."

BUT
"Educate your principal, who should educate the superintendent, who should educate the community and the board of education."
AND
"Don't forget to have a film festival at the end of the semester, open to the whole school and the public."

Final Comments
"Hopefully, within a few years many films will become available on limited rentals through cartridges that you can get at the five and dime. When the day comes, I think many school systems that don't now furnish budgets for film leasing will see fit to do so. Hope the day isn't too far away."
"Don't be discouraged by the lack of budget, facilities, support from the faculty. It is a hard battle to convince some people that films and TV are legitimate forms of communications--probably more important to today's world than books--and therefore that they have a place in the English classroom."
"Don't let other classes use your films, or the kids will have seen them all by the time they take your class."
"Of my almost twenty years in the classroom, this is the most exciting one, the most rewarding one for me and my students. Helping tenth, eleventh, and twelfth graders communicate by using films and media has made the difference."

Final, final comment
"Read a lot, see a lot, pray a lot."

CYRANO POINTED THE WAY:
A BRIEF RETROSPECTIVE JOURNEY THROUGH THE '60'S

Leo Hartke, On leave from Pueblo High School, Tucson
Millan Freeman, Pima College, Tucson

Until the early '60's our experience with films in the English classroom was probably quite similar to that of many other English teachers. We showed the same films they did, the educational films of McGraw-Hill, Encyclopaedia Britannica, and others, and the Hollywood versions of Shakespeare. And probably for the same reasons, too, to stimulate, to facilitate, to make learning a more profitable and pleasurable experience.

About this time we introduced our classes to that classic love story, CYRANO DE BERGERAC by Edmund Rostand. We looked forward to the challenge of making this powerful romantic tragedy a thrilling experience for our students. And it was a challenge. For many of our students, Anglos, Mexican-Americans, Blacks and others, poor-readers, non-readers, and good readers alike, the reading was a difficult chore. Even though we read the play aloud and listened to the Jose Ferrer record of memorable passages, we felt we had not met our challenge. The story had not come alive. Too many of our students still could not see in the mind's eye the flesh and blood reality of Cyrano and Roxanne.

It then occurred to us (slow learners that we were) that if the Hollywood Hamlet had made Shakespeare's hero more intelligible for our students, might not Hollywood's Cyrano do the same, perhaps even more?

Our students reacted as deeply and as intensely as today's young audiences do to LOVE STORY. Tears flowed abundantly. The book, that mass of linear abstractions, became a living experience.

And their response did not end with THE END of the film. Discussions and conversations flowed almost as freely as had their tears. Students who had seldom if ever participated in class discussions now sought to be heard in the seeming free-for-all that went on for several days. Compositions, though not more grammatically sound than previous ones, were obviously written with more enthusiasm and concern. Some students checked the library for love poems while others tried writing their own. Sword-play became a fad. What had been a near-failure had become a success.

Our experience with CYRANO led us to take a survey of our students' reading. We wanted to know the total number of books each had read during the previous school year. Whether assigned by a teacher or voluntarily selected, whether read in or out of class, whether hardback or paperback, any book that they had read cover-to-cover could be included.

The results proved we were more courageous than intelligent. While some reported astronomical sums, a larger number reported 0 or 1 or 2. We compared each one's total figure with his score on a standardized reading test and were forced to conclude that many of our non-readers were not poor readers. The amount they had read had no relationship to their ability to read.

Another part of this survey asked the students about their attitudes toward English as a curriculum offering and toward reading. They were first to write a paragraph about each and then to indicate on a numerical scale of 1 to 5 the degree

of liking they had for English and for reading. Needless to say, the results were quite predicatble.

Again we recalled our success with CYRANO and hypothesized that if we combined other books with their film versions we could turn our non-readers into readers and could make the English classroom a more enjoyable and worthwhile place to be. If our CYRANO experience wasn't a fluke, then we expected to accomplish each of these goals.

Prior to this, we had been taping short stories like Jack London's "Solid Gold Canyon," with appropriate musical backgrounds, for the poor readers and non-readers and grouping these students around listening posts. The visual dimension could be added to these experiences quite profitably we felt.

Discussing the idea of coupling the reading and audio-reading (for those who wanted to continue with this approach) with <u>seeing</u> the novel seemed like the next logical step. This we did with our classes, explaining that during the next couple of weeks we would read Steinbeck's TORTILLA FLAT and climax that experience by viewing the movie some time during the third week. Since even good readers sometimes have difficulty imaginatively recreating certain scenes from the linear stimuli provided by the author, all the students felt that the film experience would give an added dimension to their reading and enable both the skilled and the lesser skilled readers to participate more fully in class discussions and ancillary writing activities.

The enthusiasm generated by our initial presentation of the book-film approach did not ebb during the two weeks prior to the showing of the movie; in fact, what had been a chore for many students--reading--became a pleasurable challenge. They all knew that they could "read" a movie and most felt motivated to try to read and understand as much of the book as they could in order to hold their own as the book and film were discussed. Since we had taped the novel using an appropriate musical background (some selections from Herb Alpert's albums), those students not at the listening posts asked if they might bring in albums of their favorite music to be played as they read. This we agreed to, and the soft background music added to the enjoyment of the total reading experience and kept the atmosphere low-key and informal.

Following the showing of the movie, small group discussions were organized and the students in each group were invited to respond to sets of questions we had duplicated designed to get the students talking about the plot, character development, and the underlying themes and what liberties the film director may have taken in his screen adaptation. Sitting in with the various groups enabled us to determine the depth of the book-film experience and guided us as we brought the groups back together for the purpose of cross-fertilization and resolutions of issues raised. The supportive writing assignments that these discussions engendered gave further proof that for most of the students the book-film experience had opened the door for many students to the wonderful world of Steinbeck--CANNERY ROW, SWEET THURSDAY, and for the more ambitious, GRAPES OF WRATH.

This book-film experiment had begun late in the spring semester of 1965; but encouraged by the results, we found enough time remaining to try two more book-film combinations--ALL QUIET ON THE WESTERN FRONT and THE LAST HURRAH. Both were equally successful. In fact, we still fondly remember discussing with an enthusiastic group of seniors the latter book-film pair, in the evening extension of our experiment, the real-life counterpart of Skeffington--James Michael Curly, the

esteemed mayor of Bostontown. Perhaps, at this point, a discussion of the evening dimension of our experiment should follow.

When word of our book-film approach spread through the school, we were faced with an ever-increasing number of requests by other students and other teachers to become members of our experiment. We partially satisfied the demand through an evening program. Any student who expressed a desire to read the book was given a copy and invited to attend an evening showing of the film some three weeks later. Furthermore, he was encouraged to share the book with others, including parents, relatives and other members of the community, and to invite these people to attend the showing and to participate afterwards in the informal discussion of the book-film. This evening program went on for a year and a half and came to an end only when the difficulties engendered by the school's double sessions made it unfeasible to continue.

The year following our spring experiment afforded an opportunity to more effectively organize out book-film approach to getting students to read, talk about what they had read, and reflect upon their experiences through various writing activities. During the intervening summer, we had set up a three-track program for out senior students--college-bound, terminal, and remedial--and utilized the book-film format as a core experience to be enjoyed by all three groups. That summer we ordered all the books and films that would be used in the core experience for the whole year. In addition we planned the more formalized instruction that we felt would meet the unique needs of each group. Further, we set up a program for measuring the effectiveness of the core experience for all three groups. For example, on a typical day when the students were in their tracks, the college-bound might be operating in a seminar working with OEDIPUS or MEDEA; the terminal, with CATCHER IN THE RYE or Salinger's NINE SHORT STORIES; the remedial, with the SRA reading lab or SCOPE.

The three track structure allowed us to pursue a thematic approach. The first six weeks all three built their reading, viewing, discussing, and writing activities around the theme of the hero in literature and life. The remedial track, in addition to skill-building activities, read Carlos Baker's JUAREZ in an adapted version and saw the fine old Paul Muni screen version of Juarez's life. The terminal students read Truman Capote's BREAKFAST AT TIFFANY'S and saw the film. The college-bound read CYRANO DE BERGERAC. And all three tracks saw the great Jose Ferrer movie. The second six weeks were used to develop the theme of the spy hero and the cold war. While the remedial students were reading famous and infamous spy stories in adapted versions, the terminals were reading THE SPY WHO CAME IN FROM THE COLD, and the college-bound were working with ACT materials and pursuing a program of enrichment readings on the spy theme. All three tracks viewed the Richard Burton film based on le Carre's novel. Later, all three groups explored the world of Tennessee Williams--the remedials reading STREETCAR NAMED DESIRE, the terminals and college-bound reading that and NIGHT OF THE IGUANA, and all three groups seeing the Ava Gardner/Richard Burton film version of the latter. After Christmas vacation, the theme of war, both hot and cold, was explored with the remedials reading STALAG 17, the terminals, KING RAT, the college-bound ALL QUIET ON THE WESTERN FRONT, and all three tracks seeing the movie versions of KING RAT and ALL QUIET. Still later in the spring, the themes of tragedy, utopias and anti-utopias, man's humanity and inhumanity to man, and satire were explored: tragedy--OF MICE AND MEN (novel and movie) for remedials, DESIRE UNDER THE ELMS (play and movie) for terminals, OEDIPUS, MEDEA, and MACBETH (plays and movies) for college-bound; utopias and anti-utopias--science fiction stories by Serling, Bradbury, Heinlein, etc., for remedials; FAIL SAFE (novel and movie) for ter-

minals; 1984 (novel and movie shown to all three tracks) for college-bound; man's humanity and inhumanity to man--"Flowers for Algernon" and LILIES OF THE FIELD (novel and movie) for remedials; satire--THE MOUSE THAT ROARED (novel and movie) and THE LOVED ONE (novel and movie) for both the terminal and the college-bound.

In addition to the subjective evaluation of the book-film approach through discussion and composition, opinionnaires were distributed at the end of each semester in which each student was to indicate the number of books read each semester and to quantitatively indicate his attitudinal changes toward reading and typical English activities. The results strongly suggested that during the year marked changes had occurred in the student's attitudes toward reading, discussing, and writing. Numerically, he had read appreciably more books during the year than previous years. Further, he enjoyed reading more and discussing what he had read. Finally, while no claims can be made for significant improvement in his mastery of the mechanics of writing, his writing exhibited greater spontaneity, zest, vividness, vigor, and concrete detail.

The success of this full year of profiding a core of experiences utilizing the book-film concept led us to plan during the intervening summer a new dimension for the next year--videotape.

A natural outgrowth of our use of feature films as a motivational device for more frequent reading was film-making. Why, we thought, limit students to reading and viewing films? Why not have them write and make their own? And thus began our next experiment, the use of videotape in the classroom.

Videotape and film-making? That combination hardly seems natural. At that time, however, we felt videotape offered us greater latitude than ordinary film. Not only could student productions be recorded, but also local and network productions. For example, some students prepared and produced a dramatized synopsis of 1984. This was recorded as was the Hollywood film version when it appeared on TV some time later. We stored the two productions for playback at a later date, after which playback we erased the tapes, thus freeing them for other recordings. The advantages of recording, storing and playing back proved useful when we had guest speakers. After the class had read and viewed KING RAT, we invited a member of the community who had been interned in a Japanese prisoner-of-war camp to talk to the class about her experiences. While speaking to one of our classes, we recorded her report and then played it back to the classes that she was not able to address in person. In discussing certain scenes from a movie or documentary the class had seen, we could replay the particular scenes at will to illustrate a point or clarify an argument. With videotape we were also able to explain and illustrate some of the grammar of film: the angles, distances, master shots, inserts, point of view shots, etc. This equipment also enabled the speech teacher to better prepare his students for contests and the drama teacher to better rehearse his actors.

Videotape, however, didn't completely meet the needs of film-making. First the equipment is largely unportable and makes outdoor shooting unfeasible if not impossible. Second, the equipment necessary for editing is considerably more difficult to use than ordinary film editors and splicers. With the help of one of our colleagues, Mrs. Patsy Barrett, we began developing a model program that would employ both videotape and film. We call the program PICTO--Projects in Cinema and Television Orientation.

PICTO is a pilot project designed to offer students an opportunity to learn through theory and practice all they wish to about the worlds of television and films. The project calls for equipment sufficient to make 8mm films and to operate a basic TV studio. It also provides for three consecutive summer institutes where teachers from Tucson, Arizona, and throughout the nation can exchange ideas about television and film-making in the high school. These teachers will also receive a quarterly newsletter describing our activities and the results of our project. We are currently seeking funding for the project.

CYRANO had pointed the way; the way that led us from simple audio-reading coupled with their feature film counterparts to film-making and television. Perhaps, with Cyrano's panache, PICTO will become a reality.

The sources and funding for all the programs described by us in the brief article are available to most high school systems. All of the films mentioned are available through 16mm distributors, a list of which may be obtained the American Film Institute, Washington, D. C. A list of the paperback books referred to can be found in the PAPERBACKS IN PRINT publication. Information on the videotape equipment mentioned can be obtained from Ampex Corporation. The funding which has now been assumed by Tucson District One under a student fee system (in lieu of textbook fee) was initially provided under the Elementary and Secondary Education Act, Titles I and III and NDEA.

IF YOU THINK FILM TEACHING IS NEW . . .

FILM DESERVES TO BE IN THE SCHOOLS

"The sound film is the most stupendous and revolutionary educational invention since the invention of the printing press. When Edison began his experiments with this device, or combination of devices, in 1894, he was pointing the way toward a contrivance as time-saving and as energy-saving in eudcation as the complicated structures of an automobile factory or a newspaper pressroom are in industry.

But one would not think the sound film so momentous or important if one looked at our schools today, a full generation since this contrivance came into practical use. It is only haltingly and faultily that we have attempted to bring films to educational fulfillment. Vested interests, lethargy, but mainly ignorance and misunderstanding continue to stand in the way of such fruition all over the land. It is indeed a disease of education that films are still only a toy in our schools, still only an incidental and not an essential and indispensable procedure."

(Max J. Herzberg, "Cinema Syndrome," ENGLISH JOURNAL, Feb. 1946, p. 83.)

FILM DESERVES TO BE IN THE ENGLISH CURRICULUM

"A study of the motion picture and radio is indispensable in the English program.

Attending motion pictures and listening to the radio are significant American folkways. As media of communication, cinema and radio demand serious attention. They provide many of our most common language experiences. Both play a fundamentally important part in our national life. Their products are, moreover, closely related in technique and in content to the drama, to oratory, to the art of exposition and discussion, and to other literary forms.

The motion picture and the radio have won a substantial place in American culture. Recognition of this fact makes understanding and appreciation of them as definitely a cultural enterprise important to modern youth as are understanding and appreciation of the theater--much more important, perhaps, for the majority."

("Basic Aims for English Instruction in American Schools, Prepared by the Basic Aims Committee of the National Council of Teachers of English," ENGLISH JOURNAL, Jan. 1942, pp. 47-48. The basic aim given above was point VIII in the report.)

"From the time when motion pictures and radio first began their evolution as the most popular of modern folk arts, English teachers instinctively felt that it was particularly their business to deal with them. That instinctive feeling, in my judgment, arose from a realization on their part that these arts were fundamentally mediums of verbal communication and therefore within the province of the language arts. Some debate ensued regarding this question, yet apparently little doubt exists today that the cinema is as truly one of the language arts as is literature itself."

(Max J. Herzberg, "Cinema Syndrome," ENGLISH JOURNAL, Feb. 1946, p. 83.)

". . . the cinema presents either a great problem or a great opportunity, depending on the point of view. To the teacher who is attached to the old classics and who hates the trends of our times, the current motion picture is anathema; it is something to shun and to urge children to shun. To the teacher who is seeking newer and newer material, the contemporary movie, like the contemporary novel, the contemporary drama, the newspaper, the magazine, the radio, is a welcome means to an end; it is something to enjoy, to discuss, to analyze, to think about, something to use as a starting-point from which to move toward an appreciation of the best things that life and literature have to offer."

(William Lewin, "The Business of Running a High-School Movie Club," ENGLISH JOURNAL, Jan. 1934, p. 38.)

FILMS AND ITS RELATION TO BOOKS—

"Literature expresses itself by words. Film expresses itself by pictures. The peculiarities of each medium affect, respectively, choice and treatment of subject matter. This distinction is not clear in the minds of most movie manufacturers and has never occurred to most of the eighty million weekly moviegoers. Only a few critics seem aware of it. Yet the basic fact remains that there is nothing intrinsically literary about a film.

Evidence of the confusion is abundant. In thirty years the studios have borrowed hundreds of plots from novels and short stories, and during the past decade they have bought Broadway plays and adapted Shakespeare and various kinds of musical shows. Readers flock to libraries to get copies of a book being shown in a screen version downtown. They eagerly read background books. Some library patrons refuse to read a book because they've seen it at the movies, or they stay away from a movie because they have read the book. Most motion-picture "critics" discuss a movie as if it were a novel or a play, and the same is true of many high-school and college English instructors who teach motion-picture appreciation. There are arty people who discuss the literary excellence of certain films. They might as well talk about the musical qualities of statues."

(Richard G. Lillard, "Movies Aren't Literary," ENGLISH JOURNAL, Nov. 1940, pp. 735-736.)

"Many people are unduly concerned--or so it seems to me--over the movie adaptation of a famous book or play, feeling that the producer should give us a literal transcription of the book. This seems somewhat silly--as if we had a vested interest in the book. We should not pass on to our students the notion that movie versions of books and stage plays can be criticized simply on the ground that the producers changed the story. We should encourage our students, on the other hand, to compare and contrast the movie with the book and then to decide whether the adaptation is stronger or weaker."

(Seerley Reid, "Hollywood Hokum--The English Teacher's Responsibility," ENGLISH JOURNAL, March 1940, p. 217.)

SHOWING AND DISCUSSING FILMS

"Motion pictures are such a vital force in youngsters' lives that we cannot be satisfied with such a superficial treatment of movies. We must consider all movies, not merely a select few that have passed the P.T.A. groups and are therefore 'wholesome' and 'educational.' We must recognize that all movies are educational in the sense that they impart information (honest or spurious), that they interpret social situations, that they deal with human values and human relationships. We must remember that our boys and girls see all movies, that we can hardly develop attendance discrimination ('movie choosing') if we restrict ourselves to the movie 'classics,' just as we cannot develop discriminating book-readers by studying only the 'classics.'"

(Seerley Reid, "Hollywood Hokum--The English Teacher's Responsibility," ENGLISH JOURNAL, March 1940, p. 212.)

"What should the adult do in his or her desire to use the motion picture as an agent in moral or social development? Should he take young boys to see a photoplay about mother and daughter or father and son sacrifice because seeing the picture might be 'good for them'? Or should he wait until the young person grows up in range of sympathies as well as in experience of life? Meanwhile, should he not help him find the most admirable heroes in films of adventure and achievement, heroes worth imitating? I think we can be in no doubt which is the wiser course. The teacher who can learn through free discussion in classroom, or in the motion picture club under student leadership, what are the actual standards of all sorts in

his particular group is in an enviable position. The motion picture has many ramifications, some of them applicable to standards of living as well as to standards in literature and drama and art during the individual's development."

(Mary Allen Abbott, "Children's Standards in Judging Films," TEACHERS COLLEGE RECORD, Oct. 1937, p. 64.)

FILM MAKING IN THE SCHOOLS

"Over two hundred schools throughout the United States are now engaged in the production of films. The number of schools engaged in this activity is increasing, and before many more years have passed practically every school in the country will be making or will have made its own film offering.

The schools engaged in this work have produced a total of more than 374 films, and represent all gradations of experience. Some of them are just beginning their first pictures. Others have produced a number of films, have acquired considerable experience, and are quite professional in their procedures."

(Hardy R. Finch, "Film Production in the School--A Survey," ENGLISH JOURNAL, May 1939, p. 365.)

THE VALUES OF FILM MAKING IN THE SCHOOLS

"After looking at this general picture of school film production let us ask ourselves: What is the value of this type of activity? In my opinion, school film production is very valuable as an activity for these reasons:

1. It gives the student a broader acquaintance with the film medium, its possibilities and limitations. As he becomes familiar with the various phases of production, he acquires experience which helps him in setting up standards by which he can evaluate commercial pictures.

2. It provides the student with more possibilities for dramatic expression. Not only does it do this, but it also provides a permanent record which might aid the student in improving his own technique.

3. It provides opportunities for student writing. The writing of a scenario for production is a great adventure for the student. Members of the production group sometimes adapt the writing to actual production situations and thereby have the experience of changing portions of the script on the 'set' or 'on location.'

4. It gives the students experience in planning, organizing, and directing an activity.

5. It enables the teacher to produce more effective teaching films to suit special classroom needs.

6. It leads to a better understanding of the school by the school officials, teachers, and pupils.

7. It helps to establish a closer union of the school and the community.

(Hardy R. Finch, "Film Production in the School--A Survey," ENGLISH JOURNAL, May 1939, p. 371.

"Learning to examine the offerings of Hollywood in a better informed and more critical way is one of the chief by-products of such an undertaking. Certainly there is a growing recognition on the part of teachers of the necessity for helping students develop increasingly a more discriminating appreciation of the commercial film.

Any student or group of students who has thought out and lived with a story until it has taken shape and crystallized into definite form is in an improved position for judging other plots. If this original scenario is alive with social implications, the student-dramatist will probably be more alert in examining the movies as a social instrument and in detecting significant themes in current productions.

When a pupil understands through experience the importance of a director and

the strategic role of the cutter and the editor, he is less likely to think of a commercial film exclusively in terms of the star."

(Kerry Smith and Irene Lemon, "Learning Through Film-Making," TEACHERS COLLEGE RECORD, Dec. 1937, p. 212.)

"It is interesting to note that students (and teachers who participate) develop a finer appreciation of the art of motion pictures. One who has worked on a movie can never again be oblivious to poor directing, poor acting, and an inane plot.

Who knows but what the making of films is after all the only way to develop a deep appreciation of motion pictures? This is indeed a thought to conjure with in considering such projects."

(Elias Katz, "Making Movies in the Classroom," CLEARING HOUSE, Nov. 1936, p. 156)

THE ENGLISH TEACHER AS A RESOURCE IN FILM MAKING

"How much about movie-making does a leader have to have to know when the group begins production? I am always ashamed to reply that I scarcely knew the difference between a camera and a projector. The original members who ferreted out much of the necessary information intensely enjoyed that part of the work, for it is always fun to be the first person in a group to discover a valuable bit of knowledge. Their solving of technical problems gave them worth-while experience in formulating and testing different methods of attack. In general, the more the leader knows on the subject, the better the pictures are bound to be, of course. I'd certainly advise securing a person with experience, if possible. What is needed is a leader who is enthusiastic, level headed, and blessed with the gift of being able to make others work and enjoy it, for there is no denying that considerable work is attached to any movie-making project. Only when this work seems fun and is well divided, will the project truly succeed."

(Eleanor D. Child, "Making Motion Pictures in the School," ENGLISH JOURNAL, Nov. 1939, p. 707.)

THE HIGH COST OF FEATURE-LENGTH FILM RENTALS: ONE SUGGESTION

A major problem--some teachers would probably argue it is the problem--in using film is the rental cost of all those wonderful films. As long as the English teacher can stick to short films like "Why Man Creates" or "Toys" or "The Stringbean," the costs of a few films present no great problem, even with a limited budget. But if the English teacher wants to move to a feature-length film or two, costs mount. Still, there is some hope of keeping costs down if the teacher consults film catalogues. Any English teacher using feature-length films soon learns that he must have the catalogues of most (if not all) of the major film distributors. Reading film catalogues is fun, they keep you up to date on available films or films which will be available soon, but there is even a more practical reason--to compare the rental costs of feature-length films available from several companies. It's unhappily true that a few companies have exclusive rights over some films, one example being Janus Films which controls WILD STRAWBERRIES, THE VIRGIN SPRING, RASHOMON, or THE 400 BLOWS, but other film distributors also have exclusive rights over films like DR. STRANGELOVE (Columbia Cinemateque) or THE HEART IS A LONELY HUNTER (Warner Brothers) or THE LONELINESS OF THE LONG DISTANCE RUNNER (Continental 16). Such exclusive rights to any given film may change as time passes and demand for that film lessens, but an exclusively owned film means big money, almost all the time.

However, the salvation of film teaching comes from the fact that a great many films are distributed by several companies, and their rental costs for the same film sometimes differ tremendously. The costs listed below are taken from 1970 or 1970-71 catalogues and may be helpful to any teacher interested in renting a film. The teacher should be warned that the fine print in catalogues and contracts should be consulted carefully, that film distributors are like any other group of businessmen and services vary considerably, and that the teacher should be absolutely sure what he can and cannot do with a rented film. Any suggestions he gets from the list below should be checked out with the particular film distributor's catalogue. Those rental prices marked with a + indicate that rental fees are based on a sliding scale (in some cases dependant on the size of the school, in other cases on the size of the viewing group). In any case, the following prices should suggest to the teacher that he should not rent from a distributor where he first finds the film listed. He ought to check other film catalogues. One handy guide to alert him to the number of distributors who handle a particular title is FEATURE FILMS ON 8 AND 16: A DIRECTORY OF FEATURE FILMS AVAILABLE FOR RENTAL, LEASE AND SALE IN THE UNITED STATES, 2nd ed., NY: Educational Film Library Association, 1968, though specific catalogues ought to be checked (both for costs and for possible changes in distributors handling a film).

Listings below indicate the title of the film, one or two stars, the running time, whether it is in black and white (b&w) or color, the date of first release, and the cost of rental from several film distributors. No pretense is made that every distributor is listed for any film (consult film catalogues for that information). Addresses of film distributors can be found at the end of this issue.

ADVISE AND CONSENT (Henry Fonda, 139 min., b&w, 1962)

- Budget--$18.75
- Contemporary--$25.00
- Brandon--$25.00
- Roa's Films--$25.00 minimum
- Audio Film Center--$25.00
- "The" Film Center--$35.00
- Swank--$37.50
- Modern Sound Pictures--$37.50

ALL THE KING'S MEN (Broderick Crawford, 109 min., b&w, 1949)
Budget--$16.50
Contemporary--$20.00
Roa's Films--$20.00
Brandon--$22.50
Audio Film Center--$25.00
Modern Sound Pictures--$25.00
Swank--$25.00
Twyman--$25.00

ALL QUIET ON THE WESTERN FRONT (Lew Ayers, 100 min., b&w, 1930)
Don Bosco--$49.00 +
Swank--$52.50
United Films--$75.00
Universal Kinetic--$100.00

THE BANK DICK (W.C.Fields, 74 min., b&w, 1940)
Don Bosco--$49.00 +
Swank--$52.50
United Films--$75.00
Universal Kinetic--$100.00

THE BIG SLEEP (Humphrey Bogart, 114 min., b&w, 1946)
Audio Film Center--$25.00
Contemporary--$35.00 +
UA 16--$50.00

BORN YESTERDAY (Judy Holliday, 103 min., b&w, 1950)
Contemporary--$20.00
Roa's Films--$22.50
Brandon--$22.50
"The" Film Center--$25.00
Swank--$27.50
Modern Sound Pictures--$37.50

THE BRIDGE ON THE RIVER KWAI (Alec Guiness, 161 min., color, 1957)
Budget--$32.50
Brandon--$50.00
Contemporary--$50.00
Roa's Films--$50.00 +
Swank--$52.50
Twyman--$52.50

THE CAINE MUTINY (Humphrey Bogart, 125 min., color, 1954)
Budget--$24.50
Brandon--$25.00
Audio Film Center--$27.50
Modern Sound Pictures--$30.00
Roa's Films--$33.75
Swank--$37.50
Twyman--$37.50

CAT BALLOU (Lee Marvin, 97 min., color, 1965)
Budget--$52.50
Modern Sound Pictures--$52.50
Brandon--$65.00
Roa's Films--$75.00
Swank--$92.50
Twyman--$100.00

CHAMPION (Kirk Douglas, 99 min., b&w, 1949)
Budget--$16.50
Brandon--$17.50
"The" Film Center--$17.50
Roa's Films--$22.50

CITIZEN KANE (Orson Welles, 119 min., b&w, 1941)
Audio Film Center--$35.00
Films Incorporated--$50.00
Janus--$100.00

COOL HAND LUKE (Paul Newman, 126 min., color, 1967)
Budget--$47.50
Audio Film Center--$65.00
Modern Sound Pictures--$75.00
Swank--$92.50
Twyman--$125.00

CYRANO DE BERGERAC (Jose Ferrer, 112 min., b&w, 1950)
Budget--$18.75
Brandon--$20.00
Roa's Films--$22.50
Contemporary--$25.00

DEATH OF A SALESMAN (Fredric March, 111 min., b&w, 1951)

- Budget--$16.50
- Brandon--$20.00
- "The" Film Center--$25.00
- Modern Sound Pictures--$30.00
- Swank--$32.50
- Twyman--$37.50

EAST OF EDEN (James Dean, 115 min., color, 1955)

- Budget--$32.50
- Roa's Films--$35.00 +
- Brandon--$37.50
- Swank--$37.50
- Modern Sound Pictures--$52.50
- Twyman--$75.00

FOR WHOM THE BELL TOLLS (Gary Cooper, 156 min., b&w, 1943)

- Don Bosco--$32.00 +
- Swank--$37.50
- United Films--$75.00
- Universal Kinetic--$100.00

FROM HERE TO ETERNITY (Burt Lancaster, 118 min., b&w, 1953)

- Budget--$18.75
- Brandon--$22.50
- Contemporary Films--$22.50
- "The" Film Center--$30.00
- Swank--$32.50
- Modern Sound Pictures--$37.50

HIGH NOON (Gary Cooper, 92 min., b&w, 1952)

- Budget--$18.75
- Brandon--$20.00
- Roa's Films--$22.50
- "The" Film Center--$25.00
- Audio Film Center--$25.00
- Swank--$32.50
- United Films--$35.00
- Twyman--$37.50

HORSEFEATHERS (Marx Brothers, 69 min., b&w, 1932)

- Don Bosco--$32.00 +
- "The" Film Center--$37.50
- United Films--$65.00 +
- Universal Kinetic--$85.00

MACBETH (Orson Welles, 107 min., b&w, 1948)

- Brandon--$17.50
- Budget--$18.75
- "The" Film Center--$25.00
- Twyman--$52.50

THE MALTESE FALCON (Humphrey Bogart, 100 min., b&w, 1941)

- Brandon--$20.00
- Audio Film Center--$25.00
- Contemporary Films--$35.00 +
- UA 16--$50.00
- Films Incorporated--$50.00 +

THE MOUSE THAT ROARED (Peter Sellers, 83 min., color, 1959)

- Budget--$24.50
- Audio Film Center--$25.00
- Brandon--$27.50
- Modern Sound Pictures--$30.00
- Roa's Films--$33.75
- Contemporary Films--$35.00
- Swank--$37.50
- Twyman--$52.50

MR. ROBERTS (Henry Fonda, 123 min., color, 1955)

- Budget--$32.50
- Audio Film Center--$42.50
- Roa's Films--$45.00 +
- Brandon--$50.00
- "The" Film Center--$52.50

MY LITTLE CHICKADEE (W.C.Fields, 83 min., b&w, 1940)

- Don Bosco--$49.00 +
- Swank--$52.50
- United Films--$75.00
- Universal Kinetic--$100.00

ON THE WATERFRONT (Marlon Brando, 108 min., b&w, 1954)

Budget--$18.75
Brandon--$22.50
Audio Film Center--$25.00
Modern Sound Pictures--$30.00
Swank--$32.50
Twyman--$35.00

OPERATION MADBALL (Jack Lemmon, Ernie Kovacs, 105 min., b&w, 1957)

Budget--$14.50
Brandon--$20.00
Swank--$22.50
"The" Film Center--$25.00
Twyman--$37.50

THE PRISONER (Jack Hawkins, Alec Guiness, 91 min., b&w, 1955)

Budget--$16.50
Modern Sound Pictures--$20.00
Roa's Films--$22.50
"The" Film Center--$25.00
Swank--$32.50
Twyman--$35.00

REBEL WITHOUT A CAUSE (James Dean, 111 min., color, 1955)

Budget--$32.50
Roa's Films--$35.00 +
Modern Sound Pictures--$37.50
Audio Film Center--$42.50
"The" Film Center--$52.50

STAGECOACH (John Wayne, Thomas Mitchell, 90 min., b&w, 1939)

Roa's Films--$17.50
Budget--$18.75
Don Bosco--$32.00 +

THE SUNDOWNERS (Robert Mitchum, Deborah Kerr, 133 min., color, 1966)

Budget--$37.50
Audio Film Center--$37.50
Modern Sound Pictures--$52.50
Swank--$62.50
Twyman--$75.00

THE TREASURE OF THE SIERRA MADRE (Humphrey Bogart, Walter Huston, 126 min., b&w, 1948)

Audio Film Center--$25.00
Swank--$35.00
Contemporary Films--$35.00 +
UA 16--$50.00
Films Incorporated--$50.00

YOU CAN'T CHEAT AN HONEST MAN (W.C.Fields, 74 min., b&w, 1939)

Don Bosco--$49.00 +
Swank--$52.50
Roa's Films-$52.50 +
United Films--$75.00
Universal Kinetic--$100.00

THE WRONG BOX (Peter Sellers, Ralph Richardson, 105 min., color, 1966)

Swank--$37.50
Audio Film Center--$50.00
Roa's Films--$50.00 +
Modern Sound Pictures--$52.50
Brandon--$65.00
"The" Film Center--$75.00

Obvious advice? Get film catalogues from as many film distributors as you can and check prices. Don't take anyone's word for any price (including the list above) without checking and comparing costs--those for rental and transportation and any hidden costs.

FILM PERIODICALS: A SHORT LIST

The best and certainly the most complete list of film periodicals presently available is Adam Reilly's CURRENT FILM PERIODICALS IN ENGLISH (Room 4220, Lexington Avenue, New York City 10017). The short list below makes no pretense of being complete, but it may help the novice in film become acquainted with at least a few good publications entirely (or largely) devoted to film and film teaching.

AFI (American Film Institute) EDUCATION MEMBERSHIP NEWSLETTER--The occasional publication (usually 4 or so issues per year) comes with membership in the AFI Education Department at $10.00 a year. Great for keeping up to date with conferences and new ideas in film. American Film Institute, Education Department, 1815 H Street, N.W., Washington, D.C. 20006.

CANYON CINEMA NEWS--Avant-garde films and news about avant-garde films. $3.00 per year for 12 issues from 263 Colgate, Berkeley, California 94708.

CATHOLIC FILM NEWSLETTER--Reviews and comments on feature-length films rated by NCOMP (National Catholic Office for Motion Pictures). Issues appear twice a month for $6.00 a year. Write National Catholic Office for Motion Pictures, 453 Madison Avenue, New York City 10022.

CINEMA--Well illustrated magazine with short articles about various phases of motion pictures. Issues tri-yearly, $5.00 for 4 issues, $6.00 for 6 issues, $10.00 for 12 issues. Write 9667 Wilshire Blvd., Beverly Hills, Calif. 90212.

CINEMA JOURNAL--Up-to-date news of developments in movie making, film history, criticism, more scholarly (but highly readable) than the 4 previous journals. Published twice yearly. $4.00 per year. Write Professor Gerald Noxon, 21 Maple Avenue, Bridgewater, Mass. 02324. Editorial offices are at the University of Kansas at Lawrence.

FILM COMMENT--Excellent articles, often on one theme of movies (censorship, film history, film writers, etc.). Published quarterly for $6.00 the year. Write 100 Walnut Place, Brookline, Mass. 02146.

FILM CULTURE--Avant-garde and underground film coverage and critical articles with anything else about movies the editors feel like putting in. Quarterly (or as the editor puts it, "Quarterly, approximately") for $4.00 the year. Write G.P.O. Box 1499, New York City 10001.

FILM FACTS--Credits for recent films, synopses, and summaries of critical comments in many journals. Excellent for getting rapid over-view of criticism of any film. Published twice a month; $25.00 a year. P.O.Box 123, Village Station, New York City 10014.

FILM HERITAGE--Film criticism and book reviews. Quarterly publication for $2.00 the year. Order from FILM HERITAGE, Box 652, University of Dayton, Dayton, Ohio 45409.

FILM NUT NEWS--"A more-or-less monthly for film teachers," available for free (yes, for FREE) from Alan G.Oddie, 706 Homewood Avenue, Dayton, Ohio 45406. Free-wheeling in approach--any topic about film is fair game for a comment or criticism--and a small 4-pager that is honest-to-pete fun to read. I can't imagine a film teacher--no matter what the state of his knowledge--who wouldn't gain from reading it.

FILM QUARTERLY--Maybe the best known and certainly one of the most respected of film publications. Excellent criticism and film and book reviews. Great magazine which ought to be read avidly by anyone who cares about or teaches film. Quarterly (what else?) for $4.00 a year. Write to University of California Press, Berkeley, California 94720.

FILMMAKERS NEWSLETTER--Articles, information, and forum for independent filmmakers. Published monthly (except for summer). $4.50 for 11 issues; write 80 Wooster Street, New York City 10012.

FILM SOCIETY REVIEW--General articles on film. Published monthly, September to May; subscription $5.00 per year (included with membership dues of $25.00 per year to the American Federation of Film Societies). Write 144 Bleecker Street, New York City 10012.

FILMS IN REVIEW--Informative articles (accurate but not scholarly) about films, filmmakers, directors, and actors. Good material on new movies now available in 16mm or 8mm. Published monthly except for June-September when published bi-monthly. $7.00 the year. Write 31 Union Square, New York City 10003.

JOURNAL OF THE UNIVERSITY FILM ASSOCIATION--Articles about film education for colleges, though many ideas have application to secondary school. $4.00 for non-members. Write Editor, Department of Photography, 190 West 17th Avenue, Ohio State University, Columbus, Ohio 43210.

MASS MEDIA MINISTRIES--Bi-weekly publication with the best reviews of short films in any journal. Readable and perceptive and critical. A MUST for any serious user of short films. Also reviews stuff coming up on TV and record and books. Write 2116 North Charles Street, Baltimore, Maryland 21218.

MEDIA AND METHODS--Vital for anyone teaching film, teaching English, teaching anything, or even contemplating teaching. Articles on pedagogy, short films, film criticism, feature-length films, indeed anything on or remotely related to media or teaching. MEDIA AND METHODS may irritate you or alarm you or amuse you, but it rarely will bore you. Rarest of all, even the ads are interesting. $7.00 the year (September through May). Write 134 North 13th Street, Philadelphia, Pa. 19107.

MEDIA MIX--A 4pp. newsletter with intelligent brief film reviews (mostly of short films) and comments about many things about film. Worth getting but vastly overpriced at $6.00 a year for 8 issues. Write Geo. A. Pflaum, Publisher, 38 West 5th Street, Dayton, Ohio 45402.

MULTIMEDIANEWS--September to June monthly newsletter of the Los Angeles Film Teachers Association; cost $5.00. News of the LA Film group's activities, notes on new films or new materials, short articles, all aimed at film teachers. Chatty and informative and worth getting. Write Richard Perkins, Publisher-Editor, 519 South Broadway, Redondo Beach, California 90277.

SCREEN EDUCATION NEWS--Short articles on film education, usually related to film teaching in New England, with comments on new films (especially short films). Five issues per year for $2.50. Write Herb Ostrach, FILMBOARD, 25 Steadman Street, Chelmsford, Mass. 01824.

SEE--Published 6 times a year for $5.00. Articles on film teaching, critical material of interest to film teachers, book reviews, a highly readable and important journal which would keep a film teacher abreast of new ideas and new things in film. Write Geo. A. Pflaum, Publisher, 38 West 5th Street, Dayton, Ohio 45402.

SIGHT AND SOUND--A quarterly publication of the British Film Institute, one of the most respected and read and quoted film publications in the world. Largely criticism and film reviews, but anything in film or about film is fair game for this journal. $4.00 the year from Eastern News Distributors, 155 West 15th Street, New York City 10011.

TAKE ONE--Published bi-monthly, 12 issues for $3.00. Brief film reviews and criticism very well written. A relatively unknown journal which ought to be known and read by film teachers. Write to Unicorn Publishing Corp., P. O. Box 1778, Station B, Montreal 110, Canada.

FILM NEWS--I missed this one, but it's too important to leave out. Six issues per year for $6.00 ($10.50 for two years). News for film teachers with excellent reviews of short films. Write to 250 West 57th Street, New York City 10019.

CURRENT READING: A Scholarly and Pedagogical Bibliography of Articles and Books, Recent and Old, on Films and the English Class

These few books and articles on film should give some introduction to an area any English teacher ought to know. Readers who feel that this bibliography is long should take a look at the most recent cinema catalogue of the Larry Edmunds Bookshop (6658 Hollywood Blvd., Hollywood, California 90028, $2.95) which lists nearly 500 pages of film books and journals and scripts and assorted material, and that catalogue makes no pretense of being complete. Categories below are slippery at best, but they may assist a few readers.

GENERAL BOOKS AND ARTICLES ON MEDIA AND VISUAL LITERACY

1. Rudolf Arnheim, ART AND VISUAL PERCEPTION: A PSYCHOLOGY OF THE CREATIVE EYE, Berkeley: U of California Press, 1967.
2. Rudolf Arnheim, TOWARD A PSYCHOLOGY OF ART, Berkeley: U of California Press, 1967.
3. Rudolf Arnheim, VISUAL THINKING, Berkely: U of California Press, 1969.
4. John Culkin, "The Immediacy of Mediacy," MEDIA AND METHODS, April 1967, pp. 6-9.
5. Jack L. Debes, "A New Look at Seeing," MEDIA AND METHODS, May 1968, pp. 26-28.
6. Edmund J. Farrell, ENGLISH, EDUCATION, AND THE ELECTRONICS REVOLUTION, Champaign: NCTE, 1967. A basic book.
7. Caleb Gattegno, TOWARDS A VISUAL CULTURE: EDUCATING THROUGH TELEVISION, NY: Outerbridge, 1969.
8. James J. Gibson, THE SENSES CONSIDERED AS PERCEPTUAL SYSTEMS, Boston: Houghton, 1966.
9. Gyorgy Kepes, ed., EDUCATION OF VISION, NY: Braziller, 1965.
10. Gyorgy Kepes, ed., THE NATURE AND ART OF MOTION, NY: Braziller, 1965.
11. Frank McLaughlin, "Why Study Media?" MEDIA AND METHODS, Feb. 1967, pp. 8-9.
12. Marshall McLuhan and Quentin Fiore, THE MEDIUM IS THE MASSAGE, NY: Random House, 1967.
13. Marshall McLuhan, UNDERSTANDING MEDIA, NY: NAL, 1964. The media book.
14. Herbert J. Muller, A PRIMER ON MODERN TECHNOLOGY AND HUMAN VALUES, Bloomington: Indiana U Press, 1970.
15. Walter J. Ong, THE PRESENCE OF THE WORD, New Haven: Yale U Press, 1967.
16. May Pietz, "Can You Learn to See in Three Weeks?" SEE, Sept. 1970, pp. 10-13, 30.
17. "PLAYBOY Interview: Marshall McLuhan," PLAYBOY, March 1969, pp. 53-54, 56, 59-62, 64-66, 68, 70, 72, 74, 158.
18. Gilbert Seldes, THE 7 LIVELY ARTS, NY: Sagamore Press, 1957.
19. Y.N.Sokolov, PERCEPTION AND THE CONDITIONED REFLEX, NY: Macmillan, 1963.
20. Calvin Taylor and Frank Williams, eds., INSTRUCTIONAL MEDIA AND CREATIVITY: THE PROCEEDINGS OF THE SIXTH UTAH CREATIVITY RESEARCH CONFERENCE, NY: Wiley, 1966.

FILM ENCYCLOPEDIAS AND REFERENCE BOOKS

1. Richard B. Dimmitt, A TITLE GUIDE TO THE TALKIES (2 vols.), NY: Scarecrow, 1965. Listing of better than 16,000 feature films from 1927-1963.
2. Denis Gifford, BRITISH CINEMA, NY: A.S.Barnes, 1968.
3. Peter Graham, A DICTIONARY OF THE CINEMA, NY: A.S.Barnes, 1968.
4. Leslie Halliwell, THE FILMGOER'S COMPANION (3rd ed.), NY: Hill and Wang, 1970. The most fascinating of all film books for browsing.
5. Thurston C. Jordon, Jr., GLOSSARY OF MOTION PICTURE TERMINOLOGY, Menlo Park, California: Pacific Coast Publishers, 1968. A handy little guide.

6. James L. Limbacher, A DIRECTORY OF 8mm AND 16mm FEATURE FILMS AVAILABLE FOR RENTAL, SALE, AND LEASE IN THE UNITED STATES (2nd ed.), NY: Continental 16 and Educational Film Library Association, 1968. Perhaps, the most helpful tool in ordering films or in finding out what is available.
7. Leonard Maltin, ed., TV MOVIES, NY: NAL, 1969.
8. Paul Michael, ed., THE AMERICAN MOVIES REFERENCE BOOK: THE SOUND ERA, NJ: Prentice-Hall, 1969.
9. Steven H. Scheuer, ed., MOVIES ON TV (5th ed.), NY: Bantam, 1969.

FILM HISTORY

1. Roy Armes, FRENCH CINEMA SINCE 1946 (Vol. I, The Great Tradition; Vol. II, The Personal Style), NY: A.S.Barnes, 1966.
2. Michael Balcon, MICHAEL BALCON PRESENTS. . . A LIFETIME OF FILMS, London: Hutchinson, 1969. Good for a picture of British filmmaking, especially for the Ealing Brothers' films, like TIGHT LITTLE ISLAND, THE LAVENDER HILL MOB, KIND HEARTS AND CORONETS, THE LADYKILLERS, THE OVERLANDERS, etc.
3. Fred J. Balshofer and Arthur C. Miller, ONE REEL A WEEK, Berkeley: U of California Press, 1967. Good for the early days of film.
4. Maurice Bardeche and Robert Brasillach, THE HISTORY OF MOTION PICTURES, NY: Norton, 1938.
5. Iris Barry, FILM NOTES: THE SILENT FILM, NY: Museum of Modern Art, 1949.
6. Iris Barry, LET'S GO TO THE MOVIES, London: Payson and Clarke, 1926. Perceptive view of silent films from a contemporary.
7. John Baxter, HOLLYWOOD IN THE THIRTIES, NY: A.S.Barnes, 1968.
8. Daniel Blum, A NEW PICTORIAL HISTORY OF THE TALKIES (rev. ed.), NY: Putnam, 1968.
9. Daniel Blum, A PICTORIAL HISTORY OF THE SILENT SCREEN, NY: Putnam, 1953.
10. Kevin Brownlow, THE PARADE'S GONE BY, NY: Knopf, 1968.
11. Gary Carey, LOST FILMS, NY: Museum of Modern Art, 1970.
11. C.W.Ceram, ARCHEOLOGY OF THE CINEMA, NY: Harcourt, 1965. A great book, fabulously illustrated, of men and inventions leading up to the early films.
12. Peter Cowie, SEVENTY YEARS OF CINEMA, NY: A.S.Barnes, 1969.
13. Bosley Crowther, THE GREAT FILMS: FIFTY GOLDEN YEARS OF MOTION PICTURES, NY: Putnam, 1967. Crowther's 50 greatest films, sure to start arguments but lively reading.
14. Bosley Crowther, THE LION'S SHARE: THE STORY OF AN ENTERTAINMENT EMPIRE, NY: Dutton, 1957. The history of M-G-M.
15. Bosley Crowther, "The Ten Best of Forty Years," NEW YORK TIMES MAGAZINE, Aug. 17, 1952, pp. 22-23, 26.
16. William K. Everson, THE AMERICAN MOVIE, NY: Atheneum, 1963.
17. Joe Franklin, CLASSICS OF THE SILENT SCREEN: A PICTORIAL TREASURY, NY: Citadel, 1959.
18. Nathalie Fredrik, HOLLYWOOD AND THE ACADEMY AWARDS, Beverly Hills: Hollywood Awards Publications, 1970.
19. A.R. Fulton, MOTION PICTURES: THE DEVELOPMENT OF AN ART FROM SILENT FILMS TO THE AGE OF TELEVISION, Norman: U of Oklahoma Press, 1960.
20. Lilian Gerard, "The Study and Preservation of Films at the Museum of Modern Art," FILM COMMENT, Fall 1969, pp. 13-15.
21. Abel Green and Joe Laurie, Jr., SHOW BIZ: FROM VAUDE TO VIDEO, NY: Holt, 1951.
22. Richard Griffith and Arthur Mayer, THE MOVIES, NY: Simon and Schuster, 1957.
23. Mrs. D.W. Griffith, WHEN THE MOVIES WERE YOUNG, NY: Dover, 1969. A reprint of the 1925 book about Griffith and the early years of film.

24. Harlan Hamilton, " 'Les Allures de Cheval' Eadweard James Muybridge's Contribution to the Motion Picture," FILM COMMENT, Fall 1969, pp. 16-35. One of the pioneers of motion pictures.
25. Benjamin B. Hampton, A HISTORY OF THE MOVIES, NY: Covici Friede, 1931.
26. Gordon Hendricks, THE EDISON MOTION PICTURE MYTH, Berkely: U of California Press, 1961.
27. Charles Higham and Joel Greenberg, HOLLYWOOD IN THE FORTIES, NY: A.S. Barnes, 1968.
28. David S. Hull, FILM IN THE THIRD REICH: A STUDY OF THE GERMAN CINEMA, 1933-1945, Berkely: U of California Press, 1969.
29. Lewis Jacobs, THE EMERGENCE OF FILM ART, NY: Hopkinson, 1969.
30. Lewis Jacobs, THE RISE OF THE AMERICAN FILM: A CRITICAL HISTORY, NY: Teachers College Press, 1968. A reprint of the 1939 book.
31. Albert Johnson, "The Negro in American Films," FILM QUARTERLY, Summer 1965, pp. 14-30.
32. Arthur Knight, THE LIVELIEST ART: A PANORAMIC HISTORY OF THE MOVIES, NY: NAL, 1957. An excellent inexpensive history.
33. Siegfried Kracauer, FROM CALIGARI TO HITLER: A PSYCHOLOGICAL HISTORY OF THE GERMAN FILM, Princeton: Princeton U Press, 1947.
34. Kalton C. Lahue, BOUND AND GAGGED: THE STORY OF THE SILENT SERIALS, NY: A.S.Barnes, 1968.
35. Kalton C. Lahue, COLLECTING CLASSIC FILMS, NY: Hastings House, 1970.
36. Kalton C. Lahue, CONTINUED NEXT WEEK: A HISTORY OF THE MOTION PICTURE SERIAL, Norman: U of Oklahoma Press, 1964.
37. Kalton C. Lahue and Terry Brewer, KOPS AND CUSTARDS: THE LEGENDS OF KEYSTONE FILMS, Norman: U of Oklahoma Press, 1967.
38. Kalton C. Lahue, WORLD OF LAUGHTER: THE MOTION PICTURE COMEDY SHORT, 1910-1930, Norman: U of Oklahoma Press, 1966.
39. Arthur Lennig, ed., CLASSICS OF THE FILM, Madison: Wisconsin Film Society Press, 1965.
40. Jay Leyda, FILMS BEGET FILMS, NY: Hill and Wang, 1964.
41. Jay Leyda, KINO: A HISTORY OF THE RUSSIAN AND SOVIET FILM, London: George Allen and Unwin, 1960.
42. Ernest Lindgren, A PICTORIAL HISTORY OF THE CINEMA, NY: Macmillan, 1960.
43. Vachel Lindsay, THE ART OF THE MOVING PICTURE, NY: Macmillan, 1915. The poet who was one of the first intellectuals to recognize the potential of the film as an art form.
44. Kenneth Macgowan, BEHIND THE SCREEN: THE HISTORY AND TECHNIQUES OF THE MOTION PICTURE, NY: Delacorte, 1965.
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SHOPTALK: A Column of Brief Ideas and Sundry Thoughts about Films and the English Class

Film teaching can be so exciting that some English teachers may be deluded into feeling that the panacea has been found. But Hugh Gilmore in "What Film Teaching Is Not" stresses that film teaching is not an educational snake-oil or cure-all and lists 8 things film teaching will not necessarily do.

(1) "Film teaching is not going to get every kid excited about every film."
(2) "Film teaching is not a permissible way to teach genre."
(3) "Film teaching is not always done to film students. Unless you become terribly exclusive, you are going to have in your course some students who are there because the state mandates that they must have a certain number of points or credits. So there they are."
(4) "Film teaching is not going to make every kid want to make a film."
(5) "Film teaching is not going to guarantee good film discussions."
(6) "Film teaching is not going to produce sensitive or imaginative films. Sensitive and imaginative kids make sensitive, imaginative films. Insensitive and dull students make insensitive and dull films."
(7) "Film teaching is not going to produce sensitive watchers. The students are not going to react sensitively simply because you showed them a sensitive movie."
(8) "Film teaching is not going to make much of a difference about anything until some very fundamental changes are made in our schools."
(MEDIA AND METHODS, Sept. 1970, pp. 40-41)

One of the most enjoyable (if undemanding) film books around is the little Ace pocketbook, Nathalie Fredrik's HOLLYWOOD AND THE ACADEMY AWARDS. Mostly pictures and lists of winners in various categories, but a fascinating browsing book. Hindsight is always the best vision, and it's interesting to note who won this or that award and who was nominated but failed to win. With all the fame of CITIZEN KANE, it comes as something of a shock to discover that it did not win the "Best Picture" award for 1941 (HOW GREEN WAS MY VALLEY won). Other non-winners include actors like Orson Welles in the 1941 CITIZEN KANE (Gary Cooper won in SERGEANT YORK), Albert Finney in the 1963 TOM JONES (Sidney Poitier won in LILIES OF THE FIELD), and Henry Fonda in the 1940 THE GRAPES OF WRATH (James Stewart won in THE PHILADELPHIA STORY). Or films like the 1965 DARLING (THE SOUND OF MUSIC won), the 1964 DR. STRANGELOVE (MY FAIR LADY won), the 1961 THE HUSTLER (WEST SIDE STORY won), the 1952 HIGH NOON (THE GREATEST SHOW ON EARTH won), the 1948 TREASURE OF SIERRA MADRE (Olivier's HAMLET won), or the 1942 THE MAGNIFICENT AMBERSONS (MRS. MINIVER won). Great book for film buffs, parlor games, and idle chit-chat.

"Some months ago, noticing the ever growing trend toward more eroticism, violence, nudity and horrific language in films, often from what were once regarded as respectable sources, I thought it might be helpful to introduce my own auxiliary rating system to accompany the film industry system that uses the symbols G, GP, R and X. I called my system the Embarrassment Scale and used it to number films on a scale from 1 to 10. The lower numbers were given films least likely to cause embarrassment to so-called family moviegoers, and the higher numbers were meant as a kind of red (or perhaps blue) alert to material that many in the audience could conceivably find offensive. The rating, by the way, was not meant to indicate relative quality. A French film called THE WILD CHILD, which on my ES is rated 1, is a fine, serious film. Fellini's SATYRICON, on the other hand, I rated 9, even though it, too, is a work of film art." (Hollis Alpert, "Well, That Was Quite a Movie, Wasn't It?" WOMAN'S DAY, Jan. 1971, p. 8) Using Alpert's ES (Embarrassment Scale) from 1 to 10, Alpert comes up with these

ratings for some recent films: (1) LOVE BUG, (2) HELLO, DOLLY! (3) PATTON, (4) Z, (5) I NEVER SANG FOR MY FATHER, (6) THEY SHOOT HORSES, DON'T THEY? and LOVE STORY, (7) M*A*S*H and THE GREAT WHITE HOPE, (8) LITTLE FAUSS AND BIG HALSY and ACT OF THE HEART, (9) MIDNIGHT COWBOY and FIVE EASY PIECES, and (10) SOLDIER BLUE and ADVENTURERS. For the first article Alpert wrote on this approach, read "How to Avoid Embarrassment at the Movies," WOMAN'S DAY, June 1970, pp. 6, 88.

Anyone who's an avid watcher of films on TV (why are all the good films scheduled after midnight?) ought to consult one of two books which list and comment on films on TV, Steven H.Scheuer's MOVIES ON TV (5th ed.), NY: Bantam, 1969, and Leonard Maltin's TV MOVIES, NY: NAL, 1969. Though Scheuer's book is older and probably more widely used, Maltin's book looks better by comparison. Note the differences below:
COST, Scheuer $1.25, Maltin $1.25; PAGES, Scheuer 404pp., Maltin 535pp.;
NUMBER OF FILMS ANNOTATED, Scheuer "over 7,000," Maltin "over 8,000;"
PHOTOS, Scheuer No, Maltin Yes; RATING SYSTEM, both use from 1 to 4 *'s, but Maltin labels a film a "bomb" if he thinks it hopelessly bad.
ANNOTATIONS OF FILMS INCLUDE, Scheuer lists the title, date, rating, stars, summary, and some critical comments; Maltin lists all that plus the running time, the director, and an indication that the film is in b&w or color;
COMMENTS ON SERIES FILMS (ANDY HARDY, TARZAN, CHARLIE CHAN, etc. Scheuer lists individual entries on some series films, Maltin makes general comments on an entire series (and lists several that Scheuer ignores) and lists individual titles of series films.
The best way to compare the two books is to take a few favorite films and read and compare the listings and comments. I found that the ratings of a few films, BODY AND SOUL, DARLING, DEAD OF NIGHT, LONELY ARE THE BRAVE, THE MORE THE MERRIER, THE NIGHT OF THE HUNTER, ODD MAN OUT, RIDE THE HIGH COUNTRY, THE TALK OF THE TOWN, and THE 39 STEPS, differed little, but the comments of Maltin seemed more intelligent than Scheuer's words.

Any English teacher interested in film ought to write for all the available film distributors' catalogues (a list at the end of this issue lists addresses), but one distributor has particularly excellent material and should not be missed. Write to Films Incorporated (west coast address, 5625 Hollywood Blvd., Hollywood, Ca. 90028) for their regular catalogue, but also ask for THE DOCUMENTARY FILM CATALOGUE, A DIFFERENT APPROACH TO LEARNING--USING FEATURE FILMS FOR STUDY IN ELEMENTARY AND JUNIOR HIGH SCHOOLS, A MODERN APPROACH TO THE HUMANITIES, THE WALTHAM CONFERENCE--SCREEN EDUCATION IN THE UNITED STATES, A DIALOGUE WITH THE WORLD--A MODERN APPROACH TO THE HUMANITIES, A HALF CENTURY OF AMERICAN FILM, and REDISCOVERING THE AMERICAN CINEMA. They may want to charge you for the last three items, but they're worth getting, even if they cost you some money. Film catalogues are worth reading, especially these.

A number of silent films are available on 8mm or Super-8mm film. One of the best places to buy these films at a nominal cost is Blackhawk Films (the Eastin-Phelan Corp., Davenport, Iowa 52808) where you can get prints like THE GENERAL (Buster Keaton), THE MUSIC BOX or SONS OF THE DESERT or TWO TARS (all Laurel and Hardy), THE DAREDEVIL (Ben Turpin), THE GREAT TRAIN ROBBERY, WAY DOWN EAST, THE TOLL GATE (William S. Hart), BROKEN BLOSSOMS, ORPHANS OF THE STORM, THE BLACK PIRATE (Douglas Fairbanks), INTOLERANCE, THE HUNCHBACK OF NOTRE DAME (Lon Chaney), THE TRAMP or THE VAGABOND (Charlie Chaplin), or episodes from silent serials. The cost ranges from $5.98 for an 8mm version of Ben Turpin's THE DAREDEVIL to $103.98 for a Super-8mm INTOLERANCE. Blackhawk is a highly reputable company with a money-back guarantee behind every sale. Write for their catalogue and get on their mailing list.

Mary Harrington Hall's "A Conversation with Ray Bradbury and Chuck Jones: The Fantasy Makers," PSYCHOLOGY TODAY, April 1968, is loaded with good ideas and quotations, both about fantasy generally and cartoon making specifically (Chuck Jones is the creator of the Roadrunner). Sample stuff--"The ability to 'fantasize' is the ability to survive," "Fantasy is our way of dealing with death," "What is successful fantasy in the arts? You must build an entire world that is believable. Everything about this world must ring true, and the facts of the imagination must become as acceptable as the facts of reality. What you must do is take one simple, fantastic idea and implement it on every sensual level," "The purpose of art is to release every tension we have. If we need to cry; let us cry. If we need to laugh; let us laugh. If we need to throw up; by all means let us throw up."

Patsy Barrett (founder of the Southwest Institute of Film Teachers) reminds us that teachers can get a free 8mm print of "High Flight" (with words of the poem by John Gillespie Magee, Jr.) by writing USAF Central Audio-Visual Library, Air Force Audio-Visual Center, Norton AFB, California 92409.

Join the SOUTHWEST INSTITUTE OF FILM TEACHERS for $6.00 and keep in touch with an active group which has programs, talks about films, and shows short films. Write Patsy Barrett (6501 N. Camino Libby, Tucson 85718) for more details. Also, join the American Film Institute for another $10.00. The AFI is national group which issues an AFI NEWSLETTER (full of tidbits of information of interest to any film teacher), plans film conferences, and periodically issues materials helpful to anyone teaching film--"Outline for a Pilot Course of Study in Film Education" (Newton, Mass. Public Schools--AFI Model Site),Kit Laybourne's "Film and Media within Secondary Education: An Overview," "Films and the Now Generation: An In-Service Course for Teachers," "An Unconventional Composition Course Structured around an Equally Unconventional Study of Film," John Stuart Katz's "An Integrated Approach to the Teaching of Film and Literature," "A Few Ideas for an In-Service Program for Beginning Film Teachers," etc. Among the aims of the AFI are (1) to preserve, catalogue, and provide increased accessibility of outstanding American films, (2) to improve film study methods and film teaching, (3) to encourage and accelerate the development of professional filmmakers, and (4) to stimulate research and writing about all aspects of motion pictures. All in all, an admirable organization.

"Films take us and our students into a world we cannot control, into a world we would all like to change in many, many ways. Movies may take our classroom discussions into 'actual stuff,'-- as one student of mine observed. Teachers must be ready to openly face issues that challenge them, that infuriate them, that befuddle all of us. One reason teachers quite understandably hesitate to wade into the world of films is that they know films are about real life. They see themselves getting into the bog of human problems. But we must accept the fact that we cannot have a world without ugliness, nor can we teach only in the context of the polite, the comfortable, the controlled, the safe. Relevant education deals with real issues. One can only appreciate the miracle of a sunrise if he has waited in the darkness." (Henry E.Putsch, "Teaching DAVID AND LISA, MEDIA AND METHODS, May 1967, p. 20)

Much is published on film now, but one publisher particularly important is Geo. A. Plaum (38 W. 5th St., Dayton, Ohio 45402) for books like William Kuhns and Robert Stanley's EXPLORING THE FILM (also get the excellent Teaching Program), Sharon Feyen's SCREEN EXPERIENCE: AN APPROACH TO FILM, Ralph Amelio's WILLOWBROOK CINEMA STUDY PROJECT, William Kuhns' THEMES: SHORT FILMS FOR DISCUSSION, David Sohn's FILM: THE CREATIVE EYE, and William Kuhns and Thomas Giardino's BEHIND THE CAMERA. Fine company and fine books.

A recent poll of film critics named the following 12 westerns as the best of all time: in alphabetical order, BUTCH CASSIDY AND THE SUNDANCE KID (1969), CIMARRON (1931), DUEL IN THE SUN (1946), THE GUNFIGHTER (1950), HIGH NOON (1952), LONELY ARE THE BRAVE (1962), THE OX-BOW INCIDENT (1943), RED RIVER (1948), SHANE (1953), STAGECOACH (1939), TRUE GRIT (1969), and THE WILD BUNCH (1969). Skipping the objections some might have (how could any critic have chosen DUEL IN THE SUN or TRUE GRIT?), film teachers might consider using several of these films in the 16mm prints rentable from a number of distributors, or several other westerns like RIDE THE HIGH COUNTRY, TREASURE OF SIERRA MADRE, ONE EYED JACKS, BLUE, WILL PENNY, WAGONMASTER, WARLOCK, 3:10 TO YUMA, BAD DAY AT BLACK ROCK, HUD, MY DARLING CLEMENTINE, THE VIRGINIAN, FOUR FACES WEST, or DESTRY RIDES AGAIN. Many would fit into thematic units or teaching approaches or electives easily.

The National Cowboy Hall of Fame and Western Heritage Center (1700 N.E. 63rd St., Oklahoma City 73111)has been giving awards since 1960 to the Outstanding Western Motion Picture. Winners have included THE ALAMO (1960), THE COMANCHEROS (1961), THE MAN WHO SHOT LIBERTY VALANCE (1962), HOW THE WEST WAS WON (1963), CHEYENNE AUTUMN (1964), SONS OF KATIE ELDER (1965), APPALOOSA (1966), THE WAR WAGON (1967), WILL PENNY (1968), and TRUE GRIT (1969).

A short but good little publication by Rodney E.Sheratsky, FILM: THE REALITY OF BEING (New Jersey Association of Teachers of English, 1969), has several good points to make. ". . .screen education began as an attempt to foster desired moral values.(Parenthetically, I might note that morals continue to be the special province of the teachers who feel a work can be judged only in terms of the moral ot presents. Last April, when I asked one teacher why he decided to show John Huston's TREASURE OF THE SIERRA MADRE to his eleventh grades, he remarked, 'Because it presents its moral so forcefully.' When I asked what the moral was, he answered indignantly, 'Stealing is evil and even you, Dr. Sheratsky, would have to agree that it is.' " (p. 4)
"Barring an occasional article in the ENGLISH JOURNAL and FILM SOCIETY REVIEW, it is difficult to obtain evidence which reveals the basic procedures of film study in today's secondary school. The evidence of college approaches, collected by the American Council of Education for its FILM STUDY IN HIGHER EDUCATION, is more systematic. Basically, there are three approaches, all of which we in high school should avoid. First is the historical survey. Just as the English literary tour usually begins with BEOWULF, so the film survey begins with THE BIRTH OF A NATION. The survey emphasizes names, periods, and dates. The second approach is the comparative-aesthetic. Here the emphasis is on music and film, dance and film, the novel and film. The aesthetic, like the historical approach, is supposed to add a tone of academic respectability to a medium considered by our traditionalist colleagues as a bastard art. The third is the functional approach which synthesizes the historical and comparative-aesthetic. The functional approach considers ways in which film operates and why it uses certain types of content, approaches, and structure." (p. 6)
"Another point: Don't teach film because you want to make your reputation in virgin educational territory. If you're an opportunist, ruin virgins in non-educational fields. Education can no longer afford to give you any more of its territory to play around in." (p. 9)

"In working with films, however, the teacher is usually his own worst enemy. He's as locked into the system as the administrator. It's most difficult for him to change his way of doing things, his way of looking straight ahead. After all, once you've learned the lines, acting God is the best part in the play. It's a hard role to give up. It's only natural to want to stand majestically in the center of the See MY film syndrome." (Charles F.Grenier, "Film Study Hang Ups," MEDIA AND METHODS, Jan. 1969, p. 32)

After pointing out some problems in making a class film, Sally J.Conway writes, "There were successes too. The film was completely a student project, and a well constructed one when it was finished. It was something that the whole class could point to and be proud of. Success like this in a class that was used to failing brought about a tremendous change in student attitudes toward themselves and towards school. One of the boys (who was one of the biggest discipline problems in the class) tool charge early in the project and put in the most work on the film. The change in his attitude was not only radical but lasting. In the best way possible for them, these students had shown that they could express themselves in a creative and impressive manner. In the two weeks we worked on the film this class learned about ways of communicating things to others, of making themselves understood, and of analyzing and expressing feelings so that others could recognize those feelings, And the teacher? I learned instead." ("Making a Class Film," STATEMENT: The Colorado Language Arts Society, Jan. 1970, p. 20)

Three articles by Herman G.Weinberg on "lost films," "great films planned or started but never made," or "films released in mutilated versions" are "The Legion of Lost Films, Part One," SIGHT AND SOUND, Autumn 1962, pp. 172-176; "The Legion of Lost Films, Part Two," SIGHT AND SOUND, Winter 1962-63, pp. 42-45; and "Lost Ones," FILM COMMENT, Fall 1969, pp. 6-12. An accompanying article in the Fall 1969 FILM COMMENT by Lilian Gerard, "The Study and Preservation of Films at the Museum of Modern Art," lists many films that have been recently saved. Any of these articles makes clear what film historians and viewers have lost through the loss of such films as the uncut von Stroheim GREED or FOOLISH WIVES or the unfinished films like IT'S ALL TRUE (Orson Welles) or I,CLAUDIUS (Korda and von Sternberg) or QUE VIVA MEXICO (Eisenstein). Norman McClaren's widely used short film, "Neighbors," originally included a scene in which the two combatants killed each other's families, but the scene was cut by the American distributor to make it more palatable to teachers. McClaren's decision to go along with the editing is told (along with much more information about "Neighbors") in "Living with 'Neighbors' An Interview with Norman McClaren" in FILM: BOOK 2, FILMS OF PEACE AND WAR (ed. Robert Hughes), NY: Grove, 1962, pp. 36-48.

Two good articles on film censorship are Richard Corliss' "Film and Catholicism: The Legion of Decency," FILM COMMENT, Summer 1968, pp. 24-62, and "The Frank Film in the Classroom," AMERICAN FILM INSTITUTE NEWSLETTER, Feb. 1969, pp. 1, 3-4. The Corliss article deals with Catholic attempts to censor from public screening such films as THE OUTLAW and THE MIRACLE and with NCOMP (The National Catholic Office for Motion Pictures) which classifies films from Class A,Sec.I, Morally Unobjectionable for General Patronage, to Class C , Condemned. If you've ever looked at a NCOMP sheet, you may be puzzled by some ratings. For example, the NCOMP sheet for July 25, 1968, lists such varied films as YOURS,MINE AND OURS and THE SHAKIEST GUN IN THE WEST and THE SOUND OF MUSIC and A MAN FOR ALL SEASONS and DID YOU HEAR THE ONE ABOUT THE TRAVELING SALESLADY in Class A, Section I (Morally Unobjectionable for General Patronage), films as varied as THE NAKED PREY and TONY ROME and THE SWIMMER and IN THE HEAT OF THE NIGHT and THE ODD COUPLE and FITZWILLY and THE PAWNBROKER in Class A, Section III, Morally Unobjectionable for Adults, and films as different as ROSEMARY'S BABY and THE FOX and WHAT'S UP TIGER LILY? and BLOW-UP and DEAR JOHN and LA GUERRE EST FINIE and HELL'S ANGELS ON WHEELS in class C, Condemned.
The AFI article reports films that have proved controversial in classes across the country, the first report of its kind, and indicates films that might cause problems (result of a questionnaire the American Film Institute ran). Much worth your time reading.

Two recent items on screen writers and screenwriting deserve your attention. The whole FILM COMMENT for Winter 1970-71 is on screen writers like George Axelrod (THE MANCHURIAN CANDIDATE, BREAKFAST AT TIFFANY'S), Carl Foreman (HIGH NOON, THE BRIDGE ON THE RIVER KWAI, CHAMPION), Ring Lardner, Jr. (THE CINCINNATI KID, M*A*S*H), and Preston Sturges (THE LADY EVE, HAIL THE CONQUERING HERO, THE MIRACLE OF MORGAN'S CREEK). Hollis Alpert's "But Who Wrote the Movie?" SATURDAY REVIEW, Dec. 26, 1970, pp. 8-11, discusses such writers as William Goldman (BUTCH CASSIDY AND THE SUNDANCE KID) and Erich Segal (LOVE STORY).

In the NEW YORK TIMES MAGAZINE for August 17, 1952, Bosley Crowther chose his ten favorite foreign films of the previous forty years, including QUO VADIS? (1913, Italian), POTEMKIN (1926, Russian), VARIETY (1926, German), A NOUS LA LIBERTE (1931, French), M (1933, German), LA KERMESSE HEROIQUE (1936, French), GRAND ILLUSION (1938, French), IN WHICH WE SERVE (1942, British), OPEN CITY (1946, Italian), and THE BICYCLE THIEF (1949, Italian). Fifteen years later, Crowther published his fifty favorite films, THE GREAT FILMS: FIFTY GOLDEN YEARS OF MOTION PICTURES (NY:Putnam, 1967), a book which is sure to please some and anger others, depending mostly on whether certain films were included or excluded. Just a few of the 50 films commented on and illustrated are THE BIRTH OF A NATION (1915), INTOLERANCE (1916), THE CABINET OF DR. CALIGARI (1919), NANOOK OF THE NORTH (1922), THE COVERED WAGON (1923), GREED (1924), THE GENERAL (1927), THE CROWD (1928), KING KONG (1933), A NIGHT AT THE OPERA (1935), FANTASIA(1940), CITIZEN KANE (1941),RASHOMON (1951), SHANE (1953), ON THE WATERFRONT (1954), LA STRADA (1956), LA DOLCE VITA (1960), TOM JONES (1964), BLOW-UP (1966). Great for starting or settling arguments.

Interested in underground or avant-garde films? Four books should interest you--Parker Tyler's UNDERGROUND FILM: A CRITICAL HISTORY (NY: Grove, 1969); Gregory Battock's THE NEW AMERICAN CINEMA: A CRITICAL ANTHOLOGY (NY: Dutton,1967); Sheldon Renan's AN INTRODUCTION TO THE AMERICAN UNDERGROUND FILM (NY: Dutton, 1967), and P.Adams Sitney, ed., FILM CULTURE READER (NY: Praeger, 1970). The best journal, as tipped off by the last book, is FILM CULTURE, and two issues of the magazine are particularly good--Stan Brakhage's "Metaphors of Vision," the whole FILM CULTURE for Fall 1963, and "Writings of Maya Deren and Ron Rice," the whole issue of Winter 1965.

The most exciting film happening (or happenings) at the 1970 NCTE meeting in Atlanta was a Third-World Film Festival planned by Patrick Hazard. The films were shown for 4 days and included such great films as "My God Is Black," "Fidel!" "No Vietnamese Ever Called Me Nigger," "Luis Bunuel," "I Am Pablo Neruda," and selected Polish, Czechoslovakian, and Yugoslavian cartoons. The last night of films included three of the Maysles Brothers' films, FACTORY, HOSPITAL, and SALESMAN. The latter is one of the best and most bitter of documentaries about the American "Way of Life," something everyone ought to see at least once (preferably more). Many of these films are worth using in high school, but each ought to be previewed by the teacher <u>for sure</u>.

If you're curious about the so-called "Auteur"theory of film criticism, read 3 articles--Andrew Sarris' "Notes on the Auteur Theory in 1962," FILM CULTURE, Winter 1962-63, pp. 1-8 (which began a controversy), Pauline Kael's "Circles and Squares," FILM QUARTERLY, Spring 1963, pp. 12-26 (which attacked Sarris' arguments), and Andrew Sarris' "The Auteur Theory," FILM QUARTERLY, Summer 1963, pp. 26-33 (which attempted to answer Kael's ideas and attacks).

John Culkin's "Four Voyages of the Caine" (MEDIA AND METHODS, Oct. 1966, pp. 20-23, 26-28) offers a teacher a brief model of what can be said about THE CAINE MUTINY in its four versions--book, stage play, TV play, and movie. Note Culkin's pointed comment about the movie version (underlining mine): "The Navy was the strongest single influence in the translation from book to screen. Four different studios considered making the movie and had to abandon the idea because they were unable to get the cooperation of the U.S.Navy. Columbia Pictures got the cooperation. The price is evident in the script." Any comparison by teachers or students or anyone ought to be based on understanding the different forms involved--that a movie is not a book or play or poem or TV script, that criticism of each genre is different in some degree (despite the stupidity of teachers who want to pretend that literary criticism applies wholly to a film). The "Rashomon" by Akutagwa (short story) is not the same as the RASHOMON of Kurosawa (film) or the play by Fay and Garson Kanin or the Martin Ritt southwesterntized version in film, THE OUTRAGE, but then Shakespeare's MACBETH is not Orson Welles' MACBETH or Kurosawa's THRONE OF BLOOD. So many riches are available for study (with all the above and more cautions), MEMBER OF THE WEDDING in novel or play form or film, DEATH OF A SALESMAN in play or TV or film, WUTHERING HEIGHTS in book and two films, etc. etc. Why aren't more teachers interested in looking at the different ways different people look at the same basic story?

David Sohn's FILM: THE CREATIVE EYE (Dayton: Geo.A.Pflaum, 1970) is loaded with insight about many of the films produced by Pyramid Films (Box 1048, Santa Monica California 90406). Short films like "Why Man Creates," "The Searching Eye," "Leaf," "American Time Capsule," "Catch the Joy--Dune Buggies," "Turned On," and "World of '68" get attention and Saul Bass (creator of "Why Man Creates" and winner of many awards for his film credits and graphics) comments on what he was trying to do in "Why Man Creates" and "The Searching Eye." Fine book that ought to be on the shelf of any film teacher.

Leslie Halliwell's THE FILMGOER'S COMPANION, 3rd ed. (NY: Hill and Wang, 1970) is authoritative, huge (better than 1,000 pages), comprehensive,and great fun to read. Entries on actors, specific movies, film terms, kinds of films, directors, producers, cameramen, etc. keep one reading on and on. A favorite browsing book of those who love film (and have $15.00).

"To put it bluntly, those who do not regularly attempt to communicate with a still and a movie camera and do not seriously study the films they show, cannot teach film. Putting Super-8 cameras in the hands of 500 youngsters--sans guidance--may win publicity and grants and do much for the teacher's ego, but it's too often a cop out. It's akin to letting a bunch of monkeys loose on typewriters and expecting Leonard Cohen poetry to emerge. No one is served except the hardware peddler." One of the great tid-bits from FILM NUT NEWS (Vol. 2, No. 2, p.2). If you're not on the mailing list for this stimulating, great, and FREE publication, get on the list.

FILM STUDY IN HIGHER EDUCATION (David Stewart, ed, Washington, D.C.:American Council on Education, 1966) is not a particularly exciting book, but the last essay, "It's Only a Movie," by Pauline Kael ought to be read by every English teacher, partly because Miss Kael writes very well but mostly because she gives some excellent advice to film teachers. Just a few remarks by Miss Kael--

"It is true that if you work very hard and if the foundations and councils and associations are cooperative, you can make cinema as respectable, as full of status as other academic subjects. Don't. Because you can only do that by pretending movie content is irrelevant, by making cinema courses the empty study of images and sound. Respectable is what movies are not, and that's what we love about them. (pp. 136-137)

"If you think movies can't be killed, you underestimate the power of education." (p. 137)

DIRECTORY OF FILM DISTRIBUTORS--Only the west coast distributor is listed if the company has many distributors, for example Brandon Films, Films Incorporated, etc. This list should prove helpful, but undoubtedly some companies were not listed.

ACI Films--35 West 45th St., New York City 10036. Short 16mm films, mostly on science for the high school. Good elementary language arts films.

Acromedia Ministries Films--Suite 101, 18 W. 25th St., Baltimore, Md. 21218. A very few films available from them, but one film, "Evasion," is very good.

AFL-CIO Films--815 16th St., N.W., Washington, D.C. 20006.

Alemann Films--P.O. Box 76244, Los Angeles 90005.

Allart Cinema Sixteen--230 W. 41st St., New York City 10036. Feature films. Only a few films available.

American Friends Service Committee--980 N. Fair Oaks Ave., Pasadena, Calif. Films on social issues.

Arno Press Films--NEW YORK TIMES, Library Services and Information Division, Dept. FF, 229 W. 43rd St., New York City 10036. Excellent films on Black Americans.

Arthur Mokin Productions--17 W. 60th St., New York City 10023.

Association Films--2221 S. Olive St., Los Angeles 90007. Inexpensive or free 16mm short films, often commercial films that are worth taking a look at. Don't ignore their catalogue.

Avco Embassy Pictures--1301 Avenue of the Americas, New York City 10019. Feature films.

Audio Film Center--1618 N. Cherokee, Los Angeles 90028. Some short films, but primarily feature films. One of the biggest and best companies.

Australian Films--636 5th Ave., New York City 10020. Inexpensive films of many kinds about Australia.

Bailey-Film Associates--11559 Santa Monica Blvd., Los Angeles 90025. Educational films.

Blackhawk Films--Eastin-Phelan Corp., Davenport, Iowa 52808. Short and feature films in 8mm or Super-8mm prints, mostly of silent or early talking pictures. A highly reputable company. Get on their list for their film catalogues.

Baylis Glascock--1017 N. La Cienega Blvd., Suite 305, Los Angeles 90069.

Bell and Howell Films--7100 McCormick Rd., Chicago 60645. Bell and Howell has an "Art and Document" series of films that's worth taking a look at.

Benchmark Films--516 5th Ave., New York City 10036.

Billy Budd Films--235 E. 57th St., Room 8D, New York City 10022.

B'nai B'rith--590 N. Vermont Ave., Los Angeles 90004. The Anti-Defamation League of B'nai B'rith catalogue is very much worth getting. Small but selective.

Brandon Films--write Western Cinema Guild, 244 Kearny St., San Francisco 94108. One of the biggest distributors of 16mm films, with an excellent catalogue on both short films and feature-length films. Their films include "Silent Snow, Secret Snow," "The Red Balloon," "Ares Contre Atlas," and "I've Got This Problem."

BFC TV Films--Room 852, 475 Riverside Dr., New York City 10027. Films from TV series like "Frontiers of Faith," "Look Up and Live," and "Directions."

Budget Films--4590 Santa Monica Blvd., Los Angeles 90029. Fine catalogue of 16mm feature films which almost always cost less from Budget. Get this one.

Canadian Consulate General--510 W. 6th St., Los Angeles 90014. Their catalogue lists free films available, some from the National Film Board of Canada.

Canyon Cinema Cooperative--Room 220, Industrial Center Building, Sausalito, Calif. 94965. Avant-garde films.

Carousel Films--1501 Broadway, New York City 10036. Educational 16mm films.

CCM Films--866 3rd Ave., New York City 10022.

Center Cinema Co-op--540 N. Lake Shore Dr., Chicago 60611. Films by independent filmmakers.

Charlou Productions--165 W. 46th St., New York City 10036. Feature films, one being the excellent A FACE IN THE CROWD.

Churchill Films--662 N. Robertson Blvd., Los Angeles 90069. Many instructional films and some really excellent films, like "Pigs!" and "The Cow."

Clem Williams Films--623 Centre Ave., Pittsburgh 15219. Feature films.

Columbia Cinematheque--711 5th Ave., New York City 10022. Feature films.

The Committee of Responsibility--432 Mason St., San Francisco 94108. Only a few films and those are on Viet Nam.

Communications Group West--6430 Sunset Blvd., Hollywood 90028. Ethnic films.

Contemporary Films--1714 Stockton St., San Francisco 94133. One of the best companies in 16mm short films with certainly the biggest catalogue. Their films include "Help! My Snowman's Burning Down," "Time Piece," "That's Me," "Poppycock!" "Lonley Boy," "Orange and Blue," "Sky," "Toys," and "21-87."

Creative Film Society--14558 Valerio St., Van Nuys, Calif. 91405. Independent filmmakers.

Creativision Inc.--1780 Broadway, New York City 10019.

Cultural Films--1564 Broadway, New York City 10036. Feature films.

Don Bosco Films--New Rochelle, New York 10802. Feature films. Some excellent study guides available.

Douglas Aircraft Films--Audio Visual Center, Dept. G-83, 3000 Ocean Park Blvd., Santa Monica, Calif. 90406. Free films.

DuPont Films--E.I. DuPont DeNemours and Co., Advertising Dept., Motion Pictures and Audio-Visual Services, Wilmington, Del. 19898. Free films.

Eastman Kodak Films--Audio-Visual Service, Eastman Kodak Co., 343 State St., Rochester, New York 14650. Free films, most of them well done and many very colorful. Their "Kodak Teen-Age Movie Awards" and "Winning Teen-Age Films" are very good.

Edward Finney--1578 Queens' Rd., Hollywood 90069. Feature films.

Em Gee Film Library--4931 Gloria Ave., Encino, Calif. 91316. Feature films, mostly silent or early talking. One of the best sources for rental of early films.

Encyclopaedia Britannica Films--1709 N. Gramercy Pl., Hollywood 90028.

Film Associates--11559 Santa Monica Blvd., Los Angeles 90025. Educational films.

Film Classic Exchange--1926 S. Vermont Ave., Los Angeles 90007. Short and feature films, silent films and a few early talking films.

FilmFair Communications--10946 Ventura Blvd., Studio City, Calif. 91604.

Film-Makers' Cooperative--write to Canyon Cinema Cooperative, see address above.

Film Nut News Films--Alan G. Oddie, 706 Homewood Ave., Dayton, Ohio 45406. Some song/slide presentations for rental and one film, "The Corridor."

Films Incorporated--5625 Hollywood Blvd., Hollywood 90028. Mostly feature films, particularly good for westerns. They also produce, in addition to their regular film catalogue, catalogues on documentary films, on using films in the school, on using films in humanities, and three special catalogues of value to film features or anyone interested in film--"Dialogue with the World, A Modern Approach to the Humanities," "A Half Century of American Film," and "Rediscovering the American Cinema." The last two catalogues particularly are fun to read, though they may charge you for their catalogues.

Fishtail Sky Films--311 Laurel Ave., San Anselmo, Calif. 94960. Short films, among them, "The Idaho Tests," a good film satire.

Fleetwood Films--34 MacQuesten Pkwy. South, Mt. Vernon, New York 10550. Mostly short films for elementary school.

Francis Thompson, Inc.--231 E. 51st St., New York City 10022. Only one film, the great short film, "N.Y., N.Y."

General Motors Films--General Motors Corp., Public Relations Staff--Film Library, General Motors Bldg., Detroit 48202. Free films.

Grail Films--Loveland, Ohio 45140. Religious and social issues films.

Grove Press Films--80 University Pl., New York City 10003. Some avant-garde short films and a number of excellent feature-length films--FINNEGANS WAKE, THE JOKE, and THE MAN WHO LIES.

Happy Owl Educational Productions--10 S. Water St., Peekskill, N.Y. 10566.

IBM Films--write Modern Talking Picture Service, 1145 N. McCadden Pl., Los Angeles 90038. Free films with a couple that are very good--"Introduction to Feedback" and "The Information Machine."

Impact Films--144 Bleecker St., New York City 10012.

Institutional Cinema Service--1250 Ellis St., San Francisco 94109. Feature films.

International Film Foundation--Suite 916, 475 5th Ave., New York City 10017.

IQ Films--689 Fifth Ave., New York City 10022. Films from the "Profiles in Courage" and "Omnibus" TV series.

Jan-Or Pictures--890 Napoli Dr., Pacific Palisades, Calif. 90272. Distributor of one great feature-length film, TOKYO OLYMPIAD.

Janus Films--745 5th Ave., New York City 10022. Feature films, most of them available only through Janus Films. Catalogue is informative and fun to read.

Jewish Education Films--Audio-Visual Dept., Bureau of Jewish Education of the Jewish Federation-Council of Greater Los Angeles, 590 N. Vermont Ave., Los Angeles. Inexpensive or free films about Israel.

King Screen Productions--320 Aurora Ave. North, Seattle, Wash. 98109. Good films on ecology.

Kit Parker Films--P.O. Box 227, Carmel Valley, Calif. 93924. Feature films, particularly of classics or early sound pictures, and short classic films. Catalogue supposedly out in summer 1971. Looks like a good source.

Leacock Pennebaker--56 W. 45th St., New York City 10036. Some avant-garde films with some extremely good feature films.

Learning Corporation of America--711 5th Ave., New York City 10022. Wide collection of short films.

Louis de Rochemont Associate Film Library--267 W. 25th St., New York City 10001.

Mass Media Ministries--1714 Stockton St., San Francisco 94133. Since Mass Media Ministries produces no films and acts only as a distributor, their catalogue represents excellent films from many sources. Probably the best catalogue around and almost certainly the most fun to read.

Media Five Film Distributors--1011 N. Cole Ave., Hollywood 90038. Good short films, one on "Schools Without Failure."

Modern Mass Media--315 Springfield Ave., Summit, New Jersey 07901. Films about cultures of other lands.

Modern Sound Pictures--1410 Howard St., Omaha, Nebraska 68102. Feature films.

Modern Talking Picture Service--1145 N. McCadden Place, Los Angeles 90038. One of the best source of free short films. Try it.

Monument Film Corp.--267 W. 25th St., New York City 10001. Documentary about Cuba.

Museum of Modern Art Department of Film--11 W. 53rd St., New York City 10019. A fine source of films, particularly classics and silents and early talkies. Film catalogue is both that and a reference tool, also enjoyable reading for anyone who cares about great films.

NASA Motion Pictures--NASA Pasadena Office, 4800 Oak Grove Drive, Pasadena, Calif. 91103. Films about the National Aeronautics and Space Administration.

National Film Board of Canada--680 5th Ave.,New York City. Without much question, the single greatest influence on film education in the United States with all those great short films the Film Board produced over the years, films like "No Reason to Stay," "You're No Good," "Nahanni," "Very Nice, Very Nice," "Toys," "Sky," and all those great things by Norman McLaren, "A Chairy Tale," "Begone Dull Care," "An Interview with Norman McLaren," "Pas de Deux," "Neighbors," "Mosaic," and "La Poulette Grise." Some of these films are available through the Canadian Consulate General and all are available for rental through Contemporary Films (see addresses above).

National Talent Service--136 E. 57th St., New York City 10022. Good collection of films with two outstanding feature-length films, SALESMAN and BIRTH AND DEATH.

Newenhouse/Novo--1825 Willow Road, Northfield, Illinois 60093.

New LIne Cinema Corp.--235 2nd Ave., New York City, 10003. Avant-garde films.

Osti Films--83 Rogers St., Cambridge, Mass. Distributor of the excellent Frederick Wiseman documentaries--HIGH SCHOOL, LAW AND ORDER, and HOSPITAL.

Paradigm Films--1356 N. Genesee Ave., Los Angeles 900046. Avant-garde films with some outstanding films, "No Vietnamese Ever Called Me Nigger" being a film everyone ought to see.

Paulist Productions--17575 Pacific Coast Highway, Pacific Palisades, California 90272. Half-hour films from the TV series, "Insight," on social issues.

Peter M. Robeck and Company--230 Park Ave., New York City 10017.

Pyramid Films--Box 1048, Santa Monica, California 90406. A great young film company with many many fine short films--"Moods of Surfing," "Why Man Creates," "Claude," "Dunes," "Catch the Joy--Dune Buggies," "World of '68," "Omega," "American Time Capsule," "La Jetee," "Enter Hamlet," "Running, Jumping, and Standing Still Film," "The Fat and the Lean," "Actua-Tilt," etc. etc. etc. etc.

Radim Films--1034 Lake St., Oak Park, Illinois 60301. Good off-beat, but not avant-garde short films, especially good for films about art.

Reaction Films--Steck-Vaughn Co., P.O.Box 2028, Austin, Texas 78767. Current issues and history films.

Roa's Films--1696 N.Astor St., Milwaukee, Wisconsin 53202. Feature films.

Rogosin Films--144 Bleecker St., New York City 10012. Underground films and experimental films.

Samuel Goldwyn/16mm--1041 N. Formosa Ave., Los Angeles 90046. A select list of feature films.

San Francisco Newsreel--1232 Market Street,San Francisco 94110. Films about Black liberation, Viet Nam, student struggles, Latin America, and Cuba.

Scientific American Films--415 Madison Ave., New York City 10017.

Shell Films--450 N. Meridian St., Indianapolis, Indiana 46204. Free films from Shell Gas about golf and fossils and water and paint. Don't underrate these films.

Sigma III--444 Madison Ave., New York City 10022. Select list of feature films.

S-L Films--5126 Hartwich St., Loas Angeles 90041.

Standard Film Service--P.O.Box 4863, Detroit, Michigan 48219. Feature films.

Stephen Bosustow Productions--20548 Pacific Coast Highway, Malibu, California 90265. Nice little group of films with "Is It Always Right to Be Right?" narrated by Orson Welles worth your attention, particularly.

Sterling Movies--43 W.61st St., New York City 10023. Some free movies and many educational ones.

Swank Motion Pictures--1257 Russ Bldg., 235 Montgomery St., San Francisco 94104. Good catalogue of feature films.

Teaching Film Custodians--25 W.43rd St., New York City 10036. Teaching guides and feature film excerpts for class study.

Technicolor--Commercial and Educational Division, 1300 Frawley Drive, Costa Mesa, California 92627. The basic catalogue of 8mm film loops. Get it.

"The" Film Center--915 12th St., N.W. Washington, D.C. 20005. A good catalogue of feature films.

Thorne Films--1229 University Ave., Boulder, Colorado. Super-8mm cartridge films, with some good materials on art and history.

TIME-LIFE Films--43 W. 16th St., New York City 10011. Many short films with the series of 13 color films of Kenneth Clark's "Civilisation."

Trans-World Films--332 S.Michigan Ave., Chicago 60604. Feature films.

Twyman Films--329 Salem Ave., Dayton, Ohio 45401. Interesting catalogue of feature films.

UA 16 (United Artists Corporation)--729 7th Ave., New York City 10019. Feature films, many of them obtainable only from UA 16.

Union Pacific Films--Motion Picture Bureau, Department of Public Relations, Union Pacific Railroad, 1416 Dodge St., Omaha, Nebraska 68102. Free films.

United Dilms--1122 S. Cheyenne, Tulsa, Oklahoma 74119. Feature films.

Universal Kinetic (Universal 16)--Universal Education and Visual Arts, a Division of Universal City Studios, 155 Universal City Plaza, Universal City, California 91608. Feature films. Fun-to-read catalogue.

United Productions of America--145 E. 49th St., New York City 10017. Films on our environment and ecology.

University at Large--70 W.40th St., New York City 10018. Particularly intriguing films (among others) on the theatre.

U.S.Atomic Energy Commission--P.O.Box 5400, Albuquerque, New Mexico. Free films.

U.S.Department Of Agriculture (Soil Conservation Service)--Film Library, Field Information Unit, Western Regional TSC, Soil Conservation Service, USDA, Federal Building, 701 N.W.Glisan, Portland, Oregon. Source of several good films and at least one great film, Pare Lorentz's THE RIVER, the 1939 classic with the music of Virgil Thomson..

U.S.Department of the Air Force Films--AF Audio-Visual Center, Air Force Film Library, Norton AFB, California 92409. Free films.

U.S.Department of the Interior, Bureau of Mines--Motion Pictures, Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213. Free films. The Arizona State University Film Library has some of these films.

Walt Disney 16mmFilms--800 Sonora Ave., Glendale, California 91201. Feature films and Disney nature films.

Walter Reade 16 (Continental 16)--241 E. 34th St., New York City 10016. Feature films, many of them available only through this source.

Warner Bros., Inc.--Non-Theatrical Division, 666 5th Ave., New York City 10019. Feature films, available only from Warner Brothers.

Weston Woods--Weston, Conn. 06880. Elementary school material, very good films.

Wombat Productions--87 Main St., Hastings-on-Hudson, New York 10706.

World Horizon Films--Maryknoll, New York 10545.

Xerox Films--Xerox Corporation, Public Relations, 280 Park Ave., New York City 10017. Free films from those originally sponsored by Xerox on TV, e.g. "Black History: Lost, Stolen, or Strayed," "Company for Lunch," "A Nation of Immigrants," and "China:Roots of Madness."

Young Film Makers' Exchange--Film/Media Center for Communications, Drexel Bldg., 16th and Moore Streets, Philadelphia, Pa. 19125. 8mm films made by young film makers, sometimes grainy and technically questionable, often exciting and well made by almost any standards. Take a look at some of these films.

Youth Film Distribution Center--43 W. 16th St., New York City 10011. A collection of films made entirely by teen-agers, mostly made in New York by New Yorkers.